

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

JANUARY 1966

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'S WING
EZY
S SQUARES'
KEOKUK, IOWA

A HELPING HAND
FOR KEOKUK
(SEE PAGES 11, 14 AND 15)

RESOLVED:

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in my future**

Winter Session: February 7-12, 1966

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Whichever session you select, you're bound to have the time of your life. Better yet, plan to make them both. If you've received Asilomar brochures in the past, you'll automatically be receiving the one for Summer, 1966. Watch for the special information in the next issue of Sets in Order. If you'd like future information sent to your home, write to Asilomar, 462 North Robertson Boulevard, Los Angeles, Calif. 90048.



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We are enclosing a picture of our little toy poodle that we call "Flip." His A.K.C. registered name is Gatlin's Marshall Flippo #150646. We thought you might be interested; as you can guess Flippo (the man and the caller) is one of our favorites. We feel fortunate in having him and Jon Jones call our Festival here in February.

Charlie and Jean Gatlin
Odessa, Texas



"Flip," the dog

Dear Editor:

We enjoyed so very much the article, "Square Dancers Are People!" by Dr. Palmer T. Boeger which appeared in the September (1965) issue of Sets in Order.

It was our pleasure to hear him deliver the address in person at the College of Square and Round Dancing at Western Hills. At the time we remarked how wonderful it would be if the address could reach more people. Congratulations to you for making this possible.

We benefit greatly from reading your publication. It is so full of information and ideas on how to run a club better.

Norman and Barbara Osborne
Wichita, Kansas

Dear Editor:

We (the Silver Spurs) had a most successful tour to the east coast last summer. A show nearly every night and eight at the World's
(Please turn to page 48)

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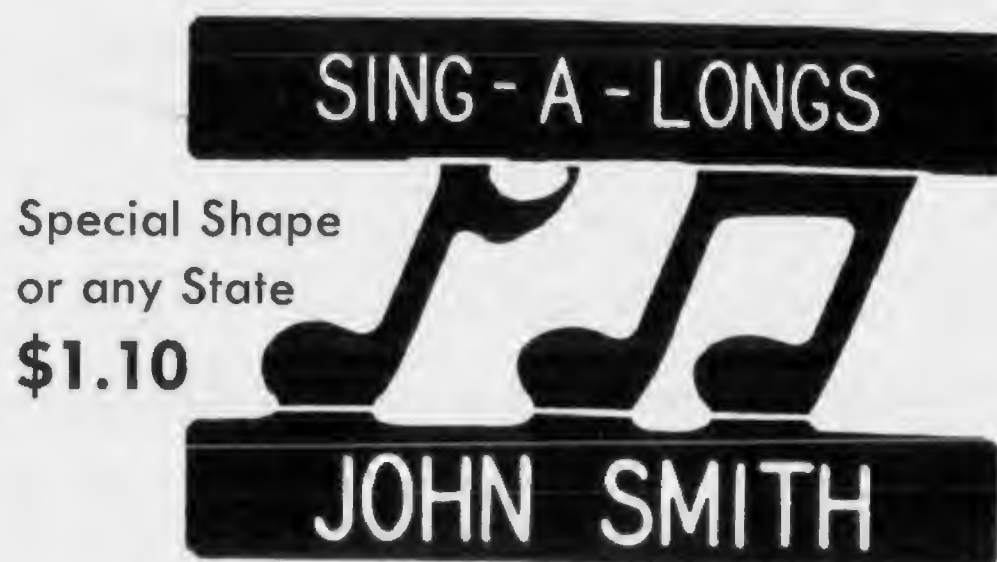
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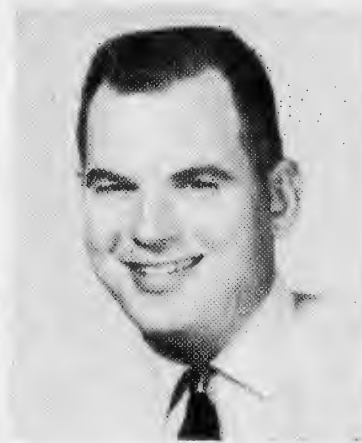
LEE HELSEL



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(on Balance)



TOMMY CAVANAGH



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FRANK LANE



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JOE LEWIS
(on J-B-L)



BOB OSGOOD



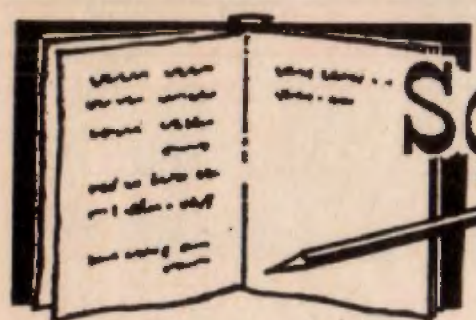
EARLE PARK



BOB RUFF



BOB PAGE



Square Dance Date Book

- Jan. 9—Annual Florida Round Dance Spectacular, Munic. Audit., Sarasota, Fla.
 Jan. 9—Oklahoma State Fed. Directors Meeting Oklahoma City, Okla.
 Jan. 9—Western Assn. Beginner Hoedown High School, Montebello, Calif.
 Jan. 14-16—Annual Southern Ariz. S/D Festival Tucson, Ariz.
 Jan. 15—Calico Squares Guest Caller Dance Woodmoor Elem. Schl., Baltimore, Md.
 Jan. 15—Promenaders Guest Caller Dance Rec. Ctr., Idaho Falls, Ida.
 Jan. 16—Hi Hashers Winter Carnival Kem Rock Comm. Ctr., Rockford, Ill.
 Jan. 21-22—13th Ann. Imperial Valley Assn. Fest., Natl. Gd. Armory, El Centro, Calif.
 Jan. 23—March of Dimes Benefit Dance Ranchland, Mechanicsburg, Pa.
 Jan. 23—6th Orange Co. March of Dimes Benefit, Orange Co. Fairgrounds, Costa Mesa, Calif.
 Jan. 28-29—9th Annual Square-Up Savannah, Ga.
 Jan. 29—2nd Annual Virginia Jamboree Skating Rink, Purcellville, Va.
 Jan. 29—Northern N.J. Assn. Guest Caller Dance, Edison Jr. H.S., Westfield, N.J.
 Jan. 29—Rainier Teachers & Callers Guest Caller Dance, Armory, Tacoma, Wash.
 Jan. 29—13th Annual Casa Colina Benefit Dance, Memorial Audit., Riverside, Calif.
 Jan. 29—6th Anniv. Palm Springs Circle O Club Palm Springs, Calif.
 Jan. 29—Hayloft Guest Caller Dance Asbury Park, N.J.
 Jan. 29—8th Annual Benefit Dance Brendel Elem. Schl., Grand Blanc, Mich.
 Jan. 29—2nd Ann. Plaids & Calicos Luau Hoffman Estates, Ill.
 Jan. 29—See Saw Squares Guest Caller Dance Sportsman's Park, Los Angeles, Calif.
 Jan. 29-30—Okla. State Fed. Callers Clinic Sooner Hall, Oklahoma City, Okla.
 Jan. 31—New Dancers Jamboree Mason Park, Houston, Texas
 Feb. 5—A-Square-D Council Pow Wow Memorial Center, Hawthorne, Calif.
 Feb. 6—Guest Caller Dance Ranchland, Mechanicsburg, Pa.

(Please turn to page 60)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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SINGING CALLS

BYE BYE LOVE — Top 25111

Key: G

Tempo: 128

Range: High HB

Caller: Ron Thornton

Low LG

Music: Western 2/4 — Banjo, Guitar, Bass, Drums

Synopsis: (Opener) Grand square. (Figure) Heads pass thru round one — star thru — do sa do — half square thru — eight chain thru — corner swing — promenade. (Break) Circle — partner left — corner right — partner left, roll promenade — heads wheel — right and left thru — cross trail — allemande — promenade — swing.

Comment: An unusual dance in the application of conventional patterns to a tune that is "different." Music is well played. **Rating: ☆☆+**

THAT'S MY GIRL — Hi Hat 325

Key: C

Tempo: 125

Range: High HC

Caller: Ernie Kinney

Low LC

Music: Western 2/4 — Guitars, Accordion, Piano, Trumpet, Drums, Bass, Voices

Synopsis: Complete call printed in workshop.

Comment: A novelty number that encourages dancers to "sing along" with caller. Tune and music are both good. The dance patterns are conventional and well timed. **Rating: ☆☆+**

YAH-YAH-YAH — MacGregor 1080

Key: G

Tempo: 128

Range: High HD

Caller: Bob Van Antwerp

Low LC

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass, Celeste

Synopsis: (Break) Allemande — forward two for a thar star — shoot star, full around — corner right — men star left — partner right — allemande — do sa do — promenade. (Figure)

(Reviews, continued on page 8)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



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W A " I L L C O M E !

W A " I L L C O M E !

Heads promenade one half — star thru — do sa do — spin the top — box the gnat — right and left thru — cross trail — corner swing — promenade.

Comment: Good MacGregor music and well timed contemporary dance patterns. Lyrics will take a little practice but meter is good. Rating: ☆☆

WHY HAVEN'T I TOLD YOU — Lore 1084

Key: C Tempo: 126 Range: High HC

Caller: Bob Augustin Low LC

Music: Western 2/4 — Guitars, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — forward two for a thar star — shoot star, full around — pull by corner — allemande — promenade. (Figure) All rollaway — heads square thru — do sa do — ocean wave — swing thru — ends run — wheel and deal — dive thru — pass thru — corner swing — promenade.

Comment: Contemporary routines and timing. Word meter is good. Tune and music acceptable. Rating: ☆+

DON'T LEAVE ME DARLING — MacGregor 1081

Key: G Tempo: 128 Range: High HC

Caller: Fenton Jones Low LB

Music: Western 2/4 — Accordion, Piano, Guitar, Celeste, Drums, Bass

Synopsis: (Break) Ladies promenade — swing — allemande — partner right — gents star left — partner right — allemande — promenade — swing. (Figure) Ladies chain — heads square thru — right and left thru — dive thru — California twirl — allemande — right and left grand — do sa do — promenade — swing.

Comment: A country tune and typical MacGregor music. Dance patterns are conventional, well timed, and have good word meter. Rating: ☆☆

GRAVY TRAIN — Windsor 4847

Key: C Tempo: 129 Range: High HC

Caller: Bob Johnson Low LC

Music: Western 2/4 — Guitar, Piano, Banjo, Drums, Bass

Synopsis: (Break) Allemande — box the gnat — weave wrong way — box the gnat — do sa do — weave — do sa do — promenade. (Figure) Heads promenade one half — sides half square thru — ocean wave — swing thru — boys trade — box the gnat — pull by — allemande — weave — do sa do — promenade.

Comment: Contemporary patterns and timing. Word meter is good. Music is well played and in the "hill billy" flavor. Rating: ☆☆

STEEL GUITAR RAG — Windsor 4848

Key: E Flat Tempo: 128 Range: High HB

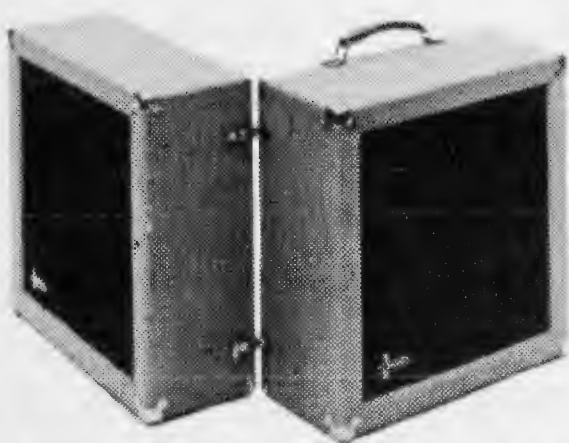
Caller: Ruth Stillion Low LB

Music: Western 2/4 — Steel Guitar, Rhythm Guitar, Piano, Drums, Bass

Synopsis: (Figure) Ladies chain three quarters — promenade — heads wheel — right and left thru — same ladies chain — up and back — pass thru, wheel and deal — box the gnat — Dixie daisy — outsides turn back — allemande —

(Please turn to page 66)

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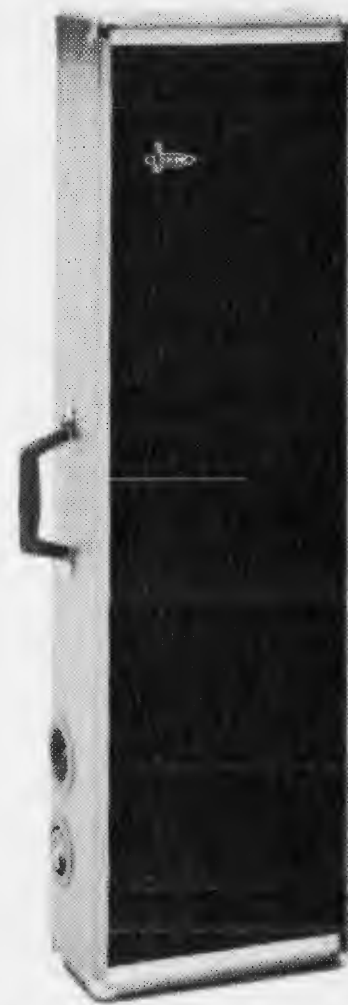
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AS I SEE IT

bob osgood

January 1966

IT WAS JUST a regular dance with perhaps a little more gaiety than usual due to the Thanksgiving holiday coming the next day — but of course, all of the Swing-Ezy Dances were *special affairs*. Kenny Anderson, the caller for the group since it started as a class back in September 1960, had set up his equipment as usual and the dancers were still coming into the hall during that first tip — just as they always did on past Wednesdays.

This could have been a dance in any of several thousand halls in any one of several thousand cities in the world. The calls, the rounds and the chatter between the tips would seem familiar to any of us who share in this activity.

Suddenly at 9:35 p.m. as Kenny was calling “King of the Road,” without warning the sounds of the square dance changed. With a roar, a tremendous explosion lifted the roof, collapsed the walls and trapped the dancers below the debris. What happened next became the subject of newspaper headlines and television and radio broadcasts around the world.

Spontaneously, from every corner where square dancers share this great activity came the cry: “How can we help?”

We have talked to Kenny and to others who survived that fearful experience and our report will be found on pages 14 and 15. Our story will not be a coverage of the disaster. Instead it will be the first chapter in a tremendously moving drama that is taking place right at the present time. Perhaps this will be a way for all of us to say to these members of our square dance *family*. “We are so very, very sorry; our love and prayers are with you.”

As We Appear to Others

IT IS THE CONSIDERED OPINION of a great number of leaders in this activity that square dancing needs an improved public image. This may be true. Some of the square dancing that

we’ve witnessed on television and at large local, regional and national conventions has left us with a feeling that a general overhaul of the quality of dancing is long overdue.

However, square dance improvement can only come because each individual in his own club is aware of *quality* and *wants to dance better*. Of course, the actual dancing itself is only part of it. On the one hand we have the importance of dancing smoothly and, on the other, the necessity of developing correct attitudes upon which the success of a square dance club depends.

Where does the individual dancer learn these things? *He should learn them from his caller starting right at the beginning of his square dance experience*. He should understand that this activity is not a competitive sport — that he does not win contests in square dancing, that he shares in what minor responsibilities are necessary to keep the group active and that he should at least *try* to dance well. He should understand why it is important to be friendly and why he should respect the few elementary ground rules of being a good square dancer.*

Of course it’s necessary that the caller understands these things himself and that he knows what is required of a person just learning to dance. The caller must learn these *somewhere* if he in turn is going to indoctrinate the new dancer correctly. This is one reason why we stress the need for a comprehensive *caller instruction program*. A caller must be made aware of this phase of square dancing before he in turn can correctly indoctrinate others.

This is the beginning, the foundation necessary to develop a stronger activity and a more impressive public image. We hope that this year there will be more caller leadership conferences on local levels, designed to impress

*See the Ten Commandments of Square Dancing in The Square Dancer’s Indoctrination Handbook, copyright 1965 — Sets in Order.

upon the minds of those already calling some of these most important elements.

On the quality of dancing itself, there are tangible goals that can be reached in a square dance improvement program. Unfortunate as it may be, there is hardly an area in the square dance world today that doesn't tend to place greater importance on *quantity* of dancing than on *quality*. We have never known a case where people have dropped out of square dancing because dancing was smooth, rhythmical, to the beat of music and flowing in a comfortable manner. We have, however, had many letters from people who have dropped out of square dancing because it is *too rough*.

A little thought, a little time put into the quality of dancing and the calibre in any area will be noticeably improved. We should analyze our trouble spots and do something about them. In this respect, we have selected as a starting point twenty-two improvement goals which we use in our workshops. Chances are, you'll be able to add to some of these yourself. First we would like to clarify the difference between two terms — *tempo* and *timing*.

TEMPO: The number of metronome beats per minute. Place a hoedown or singing call record on the turntable. Tap your toe to the beat of the music. Using a watch with a sweep second hand count the beats for one minute. At the end of the minute your count will indicate the *tempo* of that particular recording. Universally today, 130 metronome beats per minute is about average for a square dance tempo.

TIMING: With another couple do a right and left thru. Count the number of steps you take from your first movement. Stop counting when the movement is completed comfortably. The amount of time — or number of steps — is the timing you have required for this particular movement. To be done comfortably and correctly, each basic square dance movement has its required number of steps.

For comfortable square dancing every movement should be done to the rhythmic beat of the music. Without music and rhythm, we might indeed be "squaring" but not *square dancing*.

If you are interested in improving the quality of dancing, then pay special attention to the following trouble spots taken from a study we have made during the past few years. Please

note that these suggestions are made on a cross-country check of dancing styles. Some of the styles of dancing may differ from those used in your area. In this case, simply convert the spirit of what we are saying to fit the particular styles of your area.

● **POSTURE:** The average person coming into square dancing today may not know what we mean unless we tell him. To dance well, a person must become aware of good posture. Stand tall, have the weight of the body placed directly over the balls of the feet. In a right and left grand, right and left thru, etc., avoid bending over and leaning forward to receive the hand of the next person coming your way. Balance is important in square dancing.

● **MOVEMENT:** The square dance "walk" is a "shuffle"—not exaggerated, not jumpy—but smooth—barely sliding across the floor in short steps taken to the beat of the music.

● **CIRCLE:** Men's palms up, ladies' palms down. There is a need for even spacing between dancers in a circle for ease in moving into the next call. Avoid the bustle shuffle.

● **TURNS:** All arm turns should be done with equal motion by the two dancers involved. Center of the turn will be at the joined arms. Avoid putting the center of the turn thru the man who stands in place and pushes or shoves the lady around him.

● **ARM GRIPS:** Strive for comfort. A dancer in a hurry tends to tighten up his grip and be rough. The weight of one arm against the other is sufficient.

● **COURTESY TURN:** As in an arm turn, the courtesy turn should be comfortable, with the center of the turn between the two dancers. To be a true *courtesy turn*, the two dancers should both be facing the same direction, the man should extend his left hand with the lady's left placed palm down in it. His right hand should be behind her back and he leads, rather than pushes, as the two turn together.

● **ALLEMANDE LEFT:** Should not be a signal for the dancers to go berserk. Just another call, which if done smoothly and in a manner standard to the area, can be comfortable. A jerky jump or kick can do much to destroy a sense of smoothness.

● **PROMENADE:** Using short steps, hands should be held in such a manner that the man may lead his girl into a wheel around; to a facing

position; or as directed by the caller.

- **LADIES GRAND CHAIN:** Ladies use a right hand grip when moving to the opposite man. Men turn girls with a courtesy turn unless previously directed to promenade, in which case promenade position will be used as the men wheel the girls around into promenade direction. Men should anticipate receiving the girls and be turned slightly with the right shoulder toward the center of the set in order to be set for the courtesy turn.

- **LADIES STAR TO THE OPPOSITE MAN:** As opposed to a Ladies Grand Chain, where a courtesy turn is used, a ladies star by the right is followed by a left forearm turn. The reason for this difference is that the following call will be a directional one for both man and lady, requiring both to have a right arm free for uncluttered movement.

- **MAN'S STAR:** We prefer a box star with each man taking the wrist of the man ahead. This, we feel, adds security and is easily adjusted from a widespread star to a tight star. When star promenading the need often arises for a good secure grip.

- **SWING:** One of the first movements we are taught and one of the first we forget to do correctly. A good waist swing is not a bouncing movement. In most areas either a walk swing or a buzz is acceptable. We use both, often starting with a walk and moving smoothly into a buzz for a continuous motion. Weight should be comfortably compensated for by each of the two dancers. The placement of the man's right hand on the lady's back and the lady's left hand on the man's right arm adjust to take into consideration the different size of the two opponents involved.

- **HALF SASHAY:** Hey, no roll.

- **ROLL AWAY WITH A HALF SASHAY:** Okay, now roll.

- **BOX THE GNAT AND SWAT THE FLEA:** Firm, but not tight hand grips. End with hands in starting position ready for another box the gnat if called. Done with the person you face, and ending facing the same person.

- **STAR THRU:** Done with the person you face. We teach it with hands slightly above shoulder height, palm to palm, fingers aimed at ceiling. End with this person as a partner.

- **DOUBLE STAR THRU:** Starts as a regular star thru (man's right, lady's left) then with the next facing person use the alternate hand (man's left, lady's right).

- **CIRCLE TO A LINE:** (Heads to the right and circle — head men break to a line.) To avoid a wavy line with different dancers ready to move forward at different times, try having the lead man move the line straight out, while the girl at the other end of the line, ducking under the last arch, spreads the line straight out in the other direction. Then the entire line moves forward simultaneously.

- **BALANCE UP AND BACK:** Total four steps, forward, close, back, close.

- **GO FORWARD AND BACK:** Total of eight counts, going forward three and stopping, then backing up three and stopping.

- **WHEEL AND DEAL:** Keep inside hands joined and arms adjacent for easy direction. Avoid switching to promenade position.

- **CENTERS IN, CAST OFF:** When moving up take the inside arm of the person you will be working with and then join arms. Bending arms at the elbow with hands held slightly forward helps in the direction and yet does not make a grip impossible to break.

To summarize, smooth dancing is largely considerate dancing. If all those involved in the square are as interested in the well-being of the other seven as they are in their own pleasure, certainly the dancing will be smooth. Adherence to area standardization, avoiding unnecessary frills and furbelows which sometimes tend to express individuality but likely as not interfere with a smooth flow of the dance, are all contributing factors toward the general enjoyment. If more time is spent by every individual square dancer in improving his dancing, the activity will indeed be that much more enjoyable for all.

Last Minute News

THE EXECUTIVE of the National Convention took a giant step forward at their midwinter meeting the first weekend in December. Starting in 1969 the fourth Thursday in June will be the *set* yearly opening date for each following National Convention. This will allow camps and other yearly events to regulate their schedules around the Big One.

We've been plugging for this move for some time and we're pleased to see it come about. The choice of the date would seem to us to be a good one. Schools throughout the country will be on summer vacation and families should find this the ideal time to travel.

A HELPING HAND

For KEOKUK

(news lead story — November 25, 1965)

KEOKUK, Iowa — An explosion in the National Guard armory late last night killed and injured a great many of the 70 square dancers taking part in their weekly dance. The blast, apparently coming from the basement as the result of an accumulation of gas, completely destroyed the reinforced concrete building . . .

LESS THAN TWELVE HOURS after the fateful explosion that killed or critically injured almost all of the members of the Swing-Ezy Square Dance club in Keokuk, Iowa, calls began filtering in. From Massachusetts, Washington, California, Kansas, Toronto, from almost everywhere came the question: "How can we help?"

The friendly, generous hand of square dancers stretched out across the miles to offer money, blood, anything that might be of assistance. Square dancers in Lansing, Michigan, started a Christmas Toy drive and on December 17th sent gifts to the many children whose parents had perished or were hospitalized.

Almost immediately benefit dances were scheduled and square dancers, their sadness and shock surmounted by their determination to assist, set out to raise funds to help those who would have enormous hospital bills or who would be unable to work. Funds would also be needed to help with the care and support of the children now without parents.

As soon as they were able to be moved, those with severe burns were transferred to intensive care burn centers around the country where medical care can be extremely costly.

Within two days of the explosion five couples of those Swing-Ezy members who survived set up the "Swing-Ezy Disaster Fund" to oversee the disposition of funds that started coming in from generous individuals and from benefit dances in all parts of the country. The purpose of this group is to receive funds and see that they are distributed where they will do the greatest good. It is still impossible to determine how much money will be needed, so great has been the loss and the expense, but if more is collected than might be used, a permanent fund will be made available to help in square dance emergencies in the future.

Those individuals or groups interested in adding their contribution should send it to:

Swing-Ezy Disaster Fund

c/o The Keokuk Chamber of Commerce

Hotel Iowa

Keokuk, Iowa

One of the more fortunate victims of the blast was club caller Kenny Anderson from nearby Burlington, Iowa. Aside from losing his new automobile, all of his public address equipment and his records, Kenny received second degree burns when the blast carried him through another room and out of a window.

In talking to him shortly after the accident Kenny voiced the feelings that would come from any caller who had been with a club from the time it started as a square dance class more than four years earlier.

"It's hard to believe; people that you know so well and have called to for so many years

Caller
Kenny
Anderson



and...oh you know how close you get to your dancers especially when you call to them every week and they get to be friends...you know."

Asked about the great numbers of offers of assistance from square dancers outside of the Keokuk area, Kenny said: "Believe you me, I never realized that things are so knitted. This is tremendous! It's one big family. I have never seen the likes of it."

Indeed the Keokuk disaster, with all of its unhappiness, has once again underlined for all to see, what a tremendous fraternal attraction square dancing is.

Sets in Order will keep its readers abreast of the needs of the Keokuk dancers and also will publish the results of the generosity of square dancers who are answering the call and coming to the rescue.

IN MEMORIAM

Those who lost their lives in the
Keokuk Disaster

Ruth Anderson
Ray Beckett
Violet Beckett
Bill Bennett
Tony Bennett (6 years old)
Ruth Besser
Dionne Bryant
Margaret Davis
Carol Goodrich
Carl Goodrich
Susan Hoambrecker
Leo May
Marie May
Geraldine Starr
Alice Summers
Randle Thompson (8 years old)

LAST MINUTE NEWS

As we go to press we learn of the possibility of next year's National Convention in Indianapolis being dedicated to the Keokuk Swing-Ezy Club...one unique idea is the Club-to-Club program gaining momentum. Individual square dance clubs are earmarking the receipts of a dance for the disaster fund and in that way, folks not able to get to the larger benefit dances may add their bit personally.

The Sundowners Club in Oakland, California has sent a contribution of \$25...Savannah Squares in Savannah, Georgia, the same amount...The Northern Lights Square Dancers, Anchorage, Alaska: \$67...Kenny Anderson's P.A. System, a complete loss in the explosion, replaced without cost by Jim Hilton.

At this time 21 children are completely or partially orphaned by the disaster. The latest word from Keokuk is that lots of financial assistance will be needed. The cost of hospital care, plastic surgery, individual nursing care and all that it entails is costly. The children do need care and a number of those injured will be out of work—so your contributions will do a great deal of good.

Here are the names of some of the injured who undoubtedly would enjoy a Christmas or get well card from you. The only address we have is the hospital shown.

Graham Hospital, Keokuk, Iowa

Waneta Bigelow	Ivan Pilkington
Leonard Bryant	Joanne Smith
Ruby Foley	Mr. & Mrs. Walter Self
Laquita Joy	Doris Thompson

St. Joseph's Hospital, Keokuk, Iowa

Robert Harnetiaux	Chester Starr
Mrs. Virginia Nixon	Ray Summers
Richard Thompson	Francis Davis Hamilton
Dina Joy (4½ years)	

Mercy Hospital, Burlington, Iowa

Louis Besser

St. Mary Hospital, Quincy, Illinois

Mrs. Nola Bennett

Memorial Hospital, Carthage, Illinois

Dr. & Mrs. William Vance Richard Bellshaw

University Hospital, Iowa City, Iowa

Mrs. Robert Harnetiaux John Foley

Brooks General Hospital, Ward 14 A Ft. Sam Houston, San Antonio, Texas

Robert Anderson	Jay Joy
Richard Davis	Vera Pilkington
Don Hoambrecker	Herman Smith

WHAT ARE THEY DANCING?



THE BEGINNING of a brand new year seems an auspicious time to take a look at typical programs for square dance evenings from many sections of the country. As of last November, the programs on these pages were pinpointed; we extend our thanks to the callers who contributed them. Round dances, where they were included in the program, are indented. How do they compare with *your* programs?

Cherry Hill, N.J.—Thunderbirds—2 years old—10 squares—callers, Bill Almeda and members

Easy Dancing Figs. & Brks.
Pearly Shells
Mary Lou
Work-shop Run Figures
Tick-a-Tack
Linda 2-Step
Double-Triple-Centers In
Two Hoots & a Holler
Goldies Waltz

Keeshka Polka Quad.
Lonesome 77203
3 O'Clock in Morning
Sneaky Figures & Brks.
With Plenty of Money
Johnny O'Polka
Fold & Fold & Cross
Whispering
Oh Boy!

Swing Thru & Star Thrus
When Baby Smiles at Me
Philadelphia Strut
Smooth Flowing Figs. & Brks.
to Scatter Prom., big Circle
Gay Time
Mannita Waltz

East Kildonan, Man., Can.—Belles & Beaux—8 years old—10 squares—caller, Joe Johansson

Double Spin the Top
Paddlin' Madelyn Home
Kentucky Home
Trade-Ocean Wave Varia.
What a Day
Oh Boy!
Centers In and Out
Tick-A-Tack
Hello Dolly

Trade-Line Variations
Love Me, Honey, Do
San Juan
Pair Off/Cloverleaf/Roll Hoop
What a Lonesome Life
Velvet Glove
Deep Six—Keep it Neat
Hawaiian Tattoo
Lonesome Life

Dixie Daisy
Engine #9
Cape Cod Waltz
Barrel of Snakes
Blue Moon of Kentucky
San Juan (repeat)
Easy Hash
Aloha to You

Lincoln, Nebr.—Circle Eight—23 years old—12 squares—callers, Ken McCartney/Bill Speidel

Opening Hash
Everywhere You Go
Change in Me
Wheel & Deal Varia.
Believe Me
Velvet Glove
Trades

Dancing in the Street
Alabama Waltz
King of the Road
Love Me Honey Do
Fraulein
Swing Thru/Spin Top
Goodby My Lady Love
Oh Boy!

Exploding Squares
Rich Livin' Woman
Lonesome Two Step
Circulation
When You're Smiling
Green Door
I Don't Care
Do What You Do Well

Seattle, Wash.—Belles & Buoys—7 years old—12 squares—caller, Gus Gronlund

Patter—Warm Up
Give Regards Broadway
Fiesta
Golden Gate Waltz
Patter
I'd Like It
Linda 2-Step
Green Door
Do What You Do Well
Patter
Oh Boy!
Heck's A-Poppin' Mixer

Bye Bye Blackbird
Golden Stairs
Fraulein
Goldies Waltz
Patter
I'm in Love
Johnny O'Polka
Dancing Shadows
Patter
Balling the Jack
Lonesome Two Step
Pearly Shells

Timber I'm Falling
Patter
Velvet Glove
Patter
Chain the Ocean
Let Me Call Sweetheart
Keeshka Polka
Super Cal
Patter
Olympic Waltz
Linger a While
Patter
Crawdad Song

Boulder, Colo.—Rockin' Squares—3 years old—6 squares—caller, Vaughn Parrish

Star figures, Daisy, etc.
Wishful Thinking
Oh Boy!
Dixie Chain/Dixie Daisy
Love Me Honey Do
Lonesome Life
Swing Thru/Spin Top/Circ.

Golden Stairs
Walkin' in Rain (exhib.)
Wave Thru (experimental)
King of the Road
Turn Around Mixer
Five Foot Two
Wheel & Deal/Square Thru

Engine No. Nine
Hello Dolly
Tie Me to Apron Strings
Wave and Trade Patter
You Don't Care
Goodnight Waltz

Indianapolis, Ind.—Carmel Merry Mixers—10 years old—11 squares—caller, Johnnie Wykoff

Warm Up Hash
When You're Smiling
Lonesome Life
Boys Run
Log Cabin in the Lane
Hello Dolly
Lazy River
Eight—1-5-7-6-4-3
Cape Cod Waltz

King of the Road
Love Me Honey Do
I'll Sit This One Out
Oh Boy!
Mixer-Trader/Boys-Girls
Enjoy Yourself
Left Footers One Step
Centers In/Two Face Line

Weepin' Willow Tree
Velvet Glove
The Ole Riverboat
Swing Thru/Star Thru
Ruby Ann
Yah Yah Yah
I've Got a Hammer
Tiger by the Tail

Bowling Green, Ohio—Circle 8's—7 years old—12 squares—caller, Jerry Brecklen

Warm Up
Lady Be Good
Satin Doll
Centers In Breaks
Weeping Willow Tree
Oh Boy!
Run & Trade Breaks
Five Foot Two
Lovers Guitar

Flying Chain
Spin the Top Breaks
Everywhere You Go
Johnny O'Polka
Workshop Rip 'n' Snort Brks.
Girl Crazy
Smile Awhile
Slide Thru
Maybe

Linda 2-Step
Loop the Loop Breaks
Love Me Honey Do
Tic Toc Melody
Review of Evening
Java
3 O'Clock in Morning

Amarillo, Texas—Dandy Dancers—3½ years old—8 squares—caller, Tex Hencerling

Hash
Gold and Silver
Australian Whirlaway
Wild Over You
Flying H/Grand Bend
Bloom on Sage

Wheel & Spread
Happy Life
Inside Out—Outside In Wkshp.
Honey Love
Tennessee Wig Walk
British Sorrow Contra

Broken Sixpence Contra
Spin Top/Circulate
When Whippoorwill Sings
Saturday Night
Island in the Sun
Goodnight Waltz

New Orleans, La.—Gentilly Jubilees—8 years old—8 squares—caller, Johnny Viola

Smooth Patter
You Don't Care
Velvet Glove
Patter—Swing Thru, etc.
Tiger by the Tail
Lovers 2-Step
Patter—Centers In, etc.

Saturday Night
Many Times
Patter with Gimmick
Jose
San Juan
Patter—Spin Top, etc.

Enjoy Yourself
Summer Breeze
Patter—Wheel & Deal, etc.
Lazy River
Giglio
Patter (Fun with the Floor)
Singing Medley
Neapolitan

Sedalia, Mo.—Herbie Derbies—10 years old—6 squares—caller, Herb Winebrenner

Warm Up Hash
You Don't Care
Dogwood
Tiger By the Tail
Move It
Hawaiian Tattoo
Quarter Change

Super Cal
Dixie Daisy
You're the Reason
Left Footers One Step
Swing Thru Dixie Style
Rich Livin' Woman
Circulate/Spin Top

Grandfathers Clock
Cocoanuts
Wheel & Deal Varia.
Dancing in Street
Swing and Run
Island in the Sun
Neatly
Blue Moon of Kentucky

15th National Square Dance Convention

INDIANAPOLIS

JUNE 16-17-18, 1966



AS PLANS FIRM UP and ideas become actualities, excitement in Indianapolis, Indiana, sparks and grows. General Chairmen Floyd and Clare Lively, named so appropriately, are working towards the dates of June 16-18, 1966, to present a topnotch National Square Dance Convention — the 15th of its kind.

Assisting the Livelys are Art and Marcella Francis as Assistant Chairmen; Paul and Mary Brading as Coordination Chairmen; Lew and Betsey Lurie, Business Chairmen and Cecil and Mabel Morgan, Facilities Chairmen.

The square dance program, directed by Lee and Ginny Matthews, will feature local callers from every state in the Union and a glittering array of nationally-enjoyed callers. The extended round dance program, under the direction of Betty and Clancy Mueller, will be geared to please a wide variety of round dancers. The contra and folk dance program is headed by Pat and John Tacoma and will feature some "firsts" for a National Convention.

Official regalia worn by hard-working members of the Indianapolis Convention crew is this easily recognizable check pattern. It's typical of the winner's flag at the annual Indianapolis Speedway Classic.



Have you ever, for instance, seen 200 Girl Scouts in uniform dancing a Polish mazurka?

The word is out to REGISTER EARLY! The first to do so get their choice of accommodations and are assured of participation in

Chairman
Floyd and
Clare Lively.



this gigantic event. A pre-registration form in the December issue of *Sets in Order* is yours for the using. The central address for the 15th, for additional information, is 1205 Roosevelt Bldg., Indianapolis, Ind. 46204. The Indiana folks invite you to come on over and, "Swing Your Chicks in '66!"

It's fun to travel to a National — it's even more fun when you travel with another square dance couple or better yet, plan to take the entire club and make a project out of it. Write *Sets in Order* or the folks in Indianapolis for additional brochures and application forms.

"Swing Your Chicks in '66"

THE DANCER'S WALKTHRU

Sets in Order

SALUTING VARIOUS CLUB COMMITTEES

FOR THE PAST several months, The Dancer's Walkthru has featured the many and varied offices and officers involved in seeing that the non-dancing activities of square dance clubs function smoothly and happily.

Winding up this feature we would like to mention some of the other committees we have found exist in various square dance clubs. Some of these are incidental in nature; others perform a real job, but all undoubtedly are important either to the success or to the fun of the group which includes them. Many may appear only in a very few square dance clubs, but we do not feel this particular series of articles would be complete without at least listing them.

HISTORIAN: Keeps a written and pictorial record of the history of the club.

PHOTOGRAPHER: May work in conjunction with the Historian. Also may record special club parties and activities and make copies of these pictures available to members.

SHERIFF: Fines members for various infractions, such as not wearing badges, being late, etc. Often in evidence when a club aims to increase its treasury.

PROPERTY CHAIRMAN: Keeps track of club property, i.e., kitchen equipment, costumes, special effects, club banner or badges.

TELEPHONE COMMITTEE: Works closely with Board of Directors to advise members of club plans, contact dancers who have not been attending regularly, get in touch with members who have been ill, etc.

SPECIAL BADGE COMMITTEE: Orders special badges earned by club members.

AUDITORS: Club members knowledgeable in this field who audit the treasurer's books annually and report back to club.

DIRECTORS-AT-LARGE: Usually old-time club members well acquainted with club's policies and traditions who are available as advisors to a current Board of Directors.

HALL COMMITTEE: Works with custodian of hall where club meets to assure good relations; also responsible for hall being open on time, chairs, tables, etc. available, floor clean and so on.

COMPILATION OF ASSOCIATIONS

DURING 1965, Sets in Order presented ten different square dance federations in a series entitled Association Profile. As a reference, these organizations and their date of appearance are listed below.

Iowa State Federation of Square and Round Dance Clubs, SIO March 1965—(A fairly large state operation)

Eastern District Square and Round Dance Association, SIO April 1965—(An organization covering a six-state region)

Denver Area Square Dance Council, SIO May 1965—(A localized area association)

European Association of American Square Dance Clubs, SIO June 1965—(An organization involving military personnel based overseas)

San Diego Square Dance Callers Association, SIO July 1965—(An association by and for square dance callers)

Idaho Federation of Square and Round Dance Clubs, Inc., SIO August 1965—(The development of a new association)

Oregon Federation of Square Dance Clubs, SIO September 1965—(Looking at a long-established association)

Round Dance Council of Florida, SIO October 1965—(A round dance association)

Teenage Square Dance Association, SIO November 1965—(An organization for the younger set)

Magic Valley Square Dance Association, SIO December 1965—(The smaller association)

The WALKTHRU

BADGES OF THE MONTH

WELCOME to a brand-new year and what an ideal time to greet the many and varied square dance clubs across the horizon.

North Carolina

Square dancing found its way into the heart of the Recreation Department in Charlotte, North Carolina, where the Central YMCA sponsors and donates its hall to the Y Thunderbirds Square Dance Club. Formed in 1962 the club members now are not certain just where the name Thunderbirds originated although a local Y summer camp by the same name may have influenced the group.

The badges are bright red with white letters and are shaped like an Indian Thunderbird. Interesting to note is that they have the person's first name in larger letters than the last name. The caller for the club says they decided on this since most square dancers only use first names and this would help emphasize the friendly atmosphere of their get-togethers.



California

Across the nation, the Sequoia Squares meeting in Hayward, California, selected its name from the school in which the group first danced. The attractive wooden badges are hand-made by a club committee.

When the Sequoia Squares were designing the badges, all members were invited to submit ideas. One member (admitting he was not the world's greatest artist) comically sketched

The Dancer's Walkthru wishes each and every group a joyous year of dancing and offers its congratulations to these thousands of clubs which open the doors of dancing pleasure to so many people. Without the local clubs there would be no square dance activity.

As a salute to all of you, the Badge of the Month column expands its wings a bit this issue and presents six badges representing a cross-section of our dancing world.

the lower half of a dancing couple and then suggested that someone else might finish the top. When the club vote was taken his design was chosen and the members vetoed the idea of completing the drawing, saying they liked it this way.

The club since has found its badges cause quite a bit of comment and serve as effective ice-breakers when forming squares.



Prince Edward Island

Canada's smallest province is not to be left out where square dancing is concerned. The Royal Canadian Air Force Base located at Summerside has a going club known as the Islamandairs. Starting with 8 couples three and a half years ago in the basement of a home, the group now has grown in size until it has a full-fledged organization which dances each Thursday in the school auditorium. Composed entirely of Air Force personnel and their wives, nearly every Canadian Province is represented in the club.



The colorful badge printed in red, yellow, blue and black, features a square dance couple standing on the outline of the Island with the actual locale spotlighted by a star.

Florida

Dropping down to the far southeastern point of the United States, we present one of the square dance clubs from Florida. Appropriately calling themselves the Miami Beach Ocean Waves, the club badge in blue and white represents the waves of the old Atlantic itself. On the regular club badges the person's name is inserted before the word Miami Beach.

The club feels it is unique in having a round badge for a square dance club and enjoys the comments it receives on this.



Ohio

With Florida being a center for so much activity in this space age, it might be reasonable to assume this badge came from there. However, such is not the case. The Adventure Squares headquarter in Lima, Ohio, and selected an American space capsule design as being appropriate to our current space trend. In addition the club name symbolizes the type of square dancing it enjoys.

This group dances only once a month and draws its members from a radius of some 75 miles. The badge has no place for a person's name. The Adventure Squares decided (in fact it is a prerequisite for membership) that all members also should belong and dance with a home club and thus would wear the Adventures' badge in conjunction with a regular club badge.



Maine

Occupation and location played strong parts when this club from Milbridge, Maine, selected its badge and name. The Lobster Reelers portray its name pictorially on its badge with a dancing red lobster followed by a reel and a line spelling out the letters "ers."

The club says its area is the number one source of lobsters in the United States and that many of its members are either fishermen or work closely with the lobster business. Then they take a double look at the reel by stating this is the type of line used to pull the lobster traps from the bottom of the ocean but is also a traditional square dance term.

The group meets weekly in the local town hall and finds that even though some of its members work 12 hours a day, they are still eager to square dance at night.



BADGE OF THE MONTH

If you send your badge in for possible use in this feature, please don't be discouraged if you haven't found it in print. We work many months in advance on this feature and sometimes we have material on it for articles many months into the future. Unusual badges that show ingenuity and originality and which will inspire other square dancers to develop eye-catching badges of their own are what we are looking for. We consider badges in the order in which they are received and we acknowledge every badge we receive from you.

The WALKTHRU

WE DARE YOU
TO COME AND DANCE AN EVENING WITH
THE PRAIRIE SCHOONERS
SIDNEY, NEBRASKA
FOR INFORMATION PHONE 254-4336 OR 254-9321

1965

MAY
S M T W T F S
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

JUNE
S M T W T F S
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

JULY
S M T W T F S
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AUGUST
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SEPTEMBER
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OCTOBER
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NOVEMBER
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DECEMBER
S M T W T F S
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

were hung along the walls. A Viking ship was made from various colors of foil. All were mounted on cardboard for easy handling and hanging, with the foil wrapped tightly around the edges.

The size of any decorations would depend on a person's overall plan, energy and enthusiasm. Various appropriate items also could be made for January — cut-outs representing New Year's fun hats, clock faces, etc.; February — hatchets, cherries, hearts, cupids; March — gay, wild umbrellas, and on through all the months.

Pots-ful of Pretties

This second decorating idea also was discovered at this same church and while their particular theme was a Christmas one, it, too, might be adapted to many different seasons.

Ordinary terra cotta flower pots, about 6" high, were obtained. (The size could be varied to suit the purpose and pocketbook.) These were painted white and then simple but effective flower designs were stenciled on. A piece of styrofoam was cut to fit about an inch or so below the rim on the inside of the pot with a hole cut in the center to accommodate a candle. (The size of your candle will determine what size to cut the hole.) Small plastic flowers and greenery were stuck into the styrofoam so that it was completely concealed.

These floral-candle centerpieces could be used effectively on a main table or on individual tables and might even be given away for door prizes. Many color schemes could be used: Red and white candles and flowers for Valentine's Day; green pots and plastic shamrocks with green and white candles for St. Patrick's Day; pastel flowers and candles for spring, and on and on.

IDEA DEPARTMENT

The *Cross Trail News* covering the square dance picture on Vancouver Island made note in their September 1965 issue of an interesting idea which is fostered in their area. At the Annual Round-Up each year, the names of all dancers attending are "put into a hat" and the lucky name drawn becomes "Square Dance Couple" for the season — or are guests of the Association at all dances for the coming year. This certainly would seem to be a delightful and appropriate square dance prize for a local or state "big" affair.

IDEA DEPARTMENT

You say your club meets on the same day of the week but not on any specific schedule? And you're wondering how to remind people to come and dance with you when they're not even sure when you do get together?

You might like to follow the example of the Prairie Schooners of Sidney, Nebraska. They printed up pocket-sized calendars covering 20 months and circled all their club dates in red. These are freely handed out to dancers in and around the area and serve as handy and constant prompters of when the Prairie Schooners are dancing. The card also lists telephone numbers to call for information.

DECORATING IDEAS

Flexible Foil

The Mt. Olive Lutheran Church in Santa Monica, California, recently held a large church supper and decorated its walls quite cleverly, covering several large areas to make a big hall appear more comfortable and inviting. Their decorations could be adapted for a square dance party.

The wall hangings were made from brightly colored Christmas-type foil paper. Perhaps some of your club members have odds and ends of pieces left over from the holidays and you might collect these for a future decoration. Of course, you can always use new foil, too.

The Lutheran Church selected a Scandinavian theme to complement a smorgasbord dinner. Large shields of red foil, some with gold foil crosses, others with similar simple designs,

IT WORKED IN CONNECTICUT

By Kay Piccolo — Gales Ferry, Conn.

WHEN MY HUSBAND and I became Publicity Chairmen for the Ledyard Squares we really started reading Sets in Order thoroughly and were amazed at the wonderful articles which have helped us to do a better job. One in particular we put into practice. This was "Let's Double the Dancers" in the August, 1965 issue.

As the article suggested we did contact our local shopping center and they were very happy to cooperate with our square dance club in the matter of providing a place for an outdoor dance. We have a membership of 300 dancers and a teen-age club, Skirts and Shirts, numbering 175 dancers. The center even put in a line of square dance clothes—a very small supply but they believe their new department will grow right along with the Ledyard Squares. We signed up 23 dancers that night.

In our five-year history the club has never had so much publicity in such a short space of time. The shopping center featured the coming square dance at their facility in their local newspaper advertising for 6 days before the event. We put on a demonstration at our local

Bring your partner and "Skip to My Lou." It's our big Anniversary Square Dance. And when we say big, we're not just fiddling around. You'll be treated to the Ledyard Squares. You'll be treated to coffee and cake. You'll even be treated to a magic show. It's all free. So we'll see you Friday evening. You wouldn't turn down an invitation to an anniversary dance, would you?

**You'll get a big
song and dance
from Vality
on Friday.**



Vality

ROUTE 12, GALES FERRY, CONN. BETWEEN NORWICH & CROTON. OPEN MON. THRU SAT. 10 A.M. TO 10 P.M.

Sizable ads such as this drew attention to Ledyard Squares special promotion.

fire house and 2 sets signed up. We had a booth at our local fair where we signed up another 3 sets. We used postcard advertising, too, another idea gleaned from Sets in Order. As a result we have had, this year, the largest beginner class in eastern Connecticut.

The dancers participated beautifully. They made a point of dressing in their gayest square dance clothes each time they showed up for a demonstration. Our caller, Bill Noyes of Stonington, has a faculty for making people want to dance and he put in a lot of time at the demonstrations we used to attract public.

My husband and I have received many congratulations on the success of our several efforts in the one direction—to get people into square dancing. We think your readers ought to know that the real credit—and inspiration—belongs to Sets in Order.

• *Thank heaven, the interest in our kind of dancing keeps growing by leaps and bounds all over the country. I had to chuckle as I remembered a big sign I had seen in front of an Odd Fellows Hall in a small town in Idaho. It said, "Modern Dance Tonight." Isn't that good? Not so long ago they would have said, "Dance Tonight," and everyone would have understood. In their smug conceit they would have assumed that "Dance" could mean only one thing to a sensible public.*

— LLOYD SHAW

A CANDID LOOK AT ROUNDS

*By Dottie and Jules Billard
Washington, D.C.*

MUST ROUNDS be parasitic on squares? Posing a question like that is a little like asking "When did you stop beating your wife?" Hackles start to rise.

So let's begin with a more gentle approach: "Are rounds parasitic on squares?" And answer it with both a "no," and a "yes."

The "no" part can be disposed of quickly. It's been thoroughly argued many times. No, rounds do not take time away from the square dance program—despite what the square dancer who doesn't do rounds may think. Breaks between tips tend to be shorter when rounds are played. Thus the total number of minutes devoted to squares is no less—and frequently turns out to be more—than in a program devoid of rounds. As an outstanding caller once put it in an over-coffee threshing of the topic:

"I find myself digging into my record case for an average of an extra tip of squares an evening when I call in a place where they put on rounds. And I think it's because the round dance leaders take the 'take 5' break literally—they seldom let more than five minutes of crowd conversation go by before they're up putting on a round. Square dance people don't watch the clock so closely."

Now for the "yes" angle.

We think round dancing *IS* parasitic on squares—in a manner much more damaging than taking time. We also think it ought not to be and that the situation can be changed.

Round dance leaders over the nation draw people for their beginner's classes almost exclusively from among those who square dance. As a result, callers often see dancers they have brought into the movement drop some of their square dance clubs to join round dance groups; or sit out a tip or two in an evening but participate in all the rounds.

Now, no leader "owns" his dancers—people have a right to go and do what they enjoy, even if it means dropping one club in favor of

another, or bruising some caller's ego by sitting. But there's no reason round dancing should be forever on the "taking" end, with no "giving" at all.

We've found, over the years, that a lot of people will try rounds who turn their backs on square dancing. They mistakenly look at the latter as being too vigorous, too corny, too crude. Or they look at it with the prejudiced eye of one who has seen those non-flattering TV and newspaper representations.

Rounds, on the other hand, being akin to the "social" dancing with which they're familiar, appear to be something they're willing to try. And—as they get into round dancing, they become exposed to the kind of people who also enjoy square dancing, finding them quite interesting and thoroly acceptable. This leads them to some idea of what square dancing is really like. At this point we can successfully encourage them to take up squares, too.

We're convinced that every round dance leader should develop the ability to conduct "one night stands" in round dancing for non-dancers. Starting with walking to music, adding simple mixers to build an evening's fun, the approach would be the same as that of callers on a "one-night stand" for square dancing. Civic associations, church couples' circles, PTA and lodge groups often are receptive to such a dance night as a change from their normal entertainment programs.

By taking along a few experienced couples of round dancers to illustrate what round dancing eventually becomes, who is to say how many new faces could be appearing in the round dance halls after such an exposure? The teacher, too, will find such evenings very rewarding in themselves; much more so because he is able to draw more dancers into the movement as a result.

And then—rounds will no longer be parasitic on squares.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



DEAR NEW DANCERS:

NOTHING IN SQUARE DANCING is more important than *the happiness of the individual dancer* and the continuing success of the club or group in which he dances. We wanted to tell you a little bit about the square dance movement and some of the fun activities that lie ahead for you but first of all we would like to stress that at the heart of this activity is YOU — the dancer, your “home” club and your caller. When you come right down to it, these three are the all-important ingredients of the square dance activity you are enjoying.

A big part of the pleasure in dancing comes with *sharing some of the responsibilities* and of being a contributing club member. If everyone does his part, the responsibilities that fall upon each member's shoulders will not be overwhelming. Somebody has to make the coffee. Perhaps someone needs to be on hand to open up the hall. It's always fun to have some

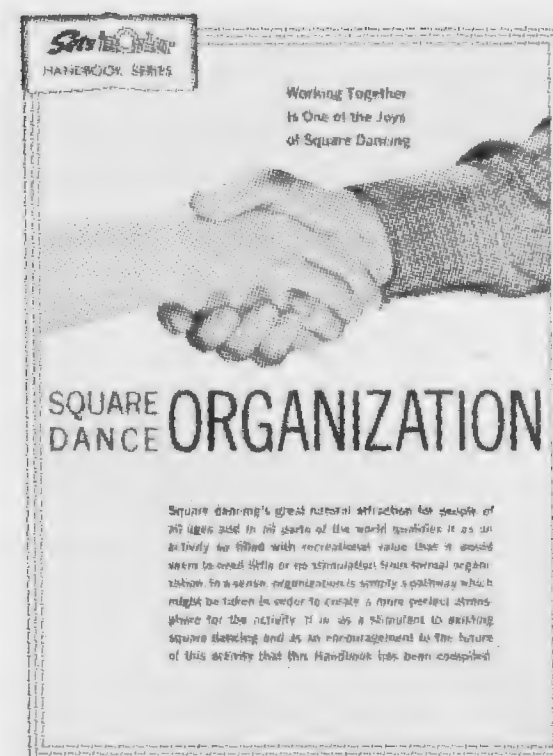
greeters at the door when the members and guests come and leave the hall and in almost any club it's a standard ritual that someone will arrange for refreshments and clean up afterwards. So what else is important?

No two clubs are exactly alike or at least there isn't any reason for them to be. Your club has its own group personality. Consequently, the type of club you belong to will be different and it will tailor-make its actions to best suit the needs and desires of its members. This flexibility is good. How much or how little organization your club may need is hard to determine, but it's well to remember that your prime purpose is to have a good time in dancing and not to spend hours in conducting non-dancing business meetings.

In some areas square dancers have discovered that there is an element of fun in occasionally doing things on a little larger scale. These groups quite frequently form into feder-

ORGANIZATIONAL HANDBOOK

It doesn't take too many elements to have fun in square dancing. A good caller with his PA system and records, a hall suitable to the group's needs, a group of nice people — that's just about it. So you're having fun — and you'd like to keep it that way? Then there are a few things you and your friends along with your caller can do to insure your square dancing future. You won't have to be concerned with complicated constitutions, lengthy, boring, board meetings and yards of red tape. Simply draw from some of the suggestions contained in the handbook “*Square Dance Organization*,” published by Sets in Order, the Official Magazine of Square Dancing. This book is loaded with helpful ideas, suggestions, and hints for successful square dance club operation. The cost is 25¢ per copy. Write to Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.



GOOD S/D MANNERS

by FRANK GRUNDEEN



No matter how well you understand the caller's instructions, try to avoid being a "policeman."

ations of dancers or dancers' clubs with the result that square dance festivals and round-ups sometimes attracting hundreds and perhaps even thousands of dancers can be cooperatively produced.

Sometimes the feeling that "where there is unity there is strength" leads to an association of dancer groups that accomplishes certain goals that the individual clubs working by themselves may not be able to achieve. This might be to influence local or state-wide legislation making square dance halls available for the activity. It might mean a jointly produced and financed advertising program. Some of these associations, drawing on the talents of individual square dancers from the various member clubs, have contributed to projects that have brought in extremely worthwhile results.

The Big Events

One of these days you're going to have the opportunity to attend a festival—which is just one of the many names used for the big dances in an area. Quite frequently, these *festivals*, *jamborees*, or *round-ups* utilize the services of a number of callers who will share the program, each calling a tip or two during the afternoon or evening program. These are usually party affairs and you'll want to wear your most attractive square dance outfits.

The term *Square Dance Conventions* usually refers to the big events that last over a period of from two to three days and feature, in addition to the dancing, special clinics, workshops, panel discussions, and talks of an educational nature. These are designed to increase the knowledge of the square dancer who attends

STYLE TIPS FOR NEW DANCERS—WHAT SIDE DO WE PASS ON?

The more you square dance, the more you'll find that it's "the little things that count." By this stage in your dancing experience you've probably discovered the tricks of swinging smoothly and correctly. You've probably found a satisfactory answer to "What foot do I start on?" and "When do I twirl?"

If this question hasn't already come up in your learning sessions you can be sure that it will

and soon. "When you pass someone while promenading single file around the outside of the square, and another person is also moving—what side do you pass on?"

Normally the answer would be simple. Courtesy would indicate that the man passes on the outside, and the lady on the inside. Let's take a look at a standard example. Starting from a square (1) the head couples 1 and 3 turn their back on their partner (2) and divide or separate



If you started square dancing last September or October, you're probably pretty well along in your square dance lessons by now. We'll probably have one more of these Discovery sections. In it we hope to point out a few things that will help you enjoy your new found activity.

and who in turn will take this knowledge back with him to his home club.

Other frosting on the square dance cake includes the camps and vacation institutes. There are nearly 100 of these in the United States and Canada each year. Some take place over a week-end while others last for a longer period of from 5 to 7 days. Here workshops in the daytime and party dances at night make up the fun filled program that dancers share with each other in some of the nation's most beautiful vacation spots.

Of course there are other things you will have to look forward to. Trips with square dancers including visitations by the members of your own club to other clubs; trips to square dance conventions that will allow you to visit square dancers and square dances along the way; and trips to other states and other countries. There are even fabulous tours you can take with other square dancers to countries overseas.

All of this is in store for you, as just part of the great fun that is square dancing. Don't forget, *it all starts with you, your club and your caller.*



By this time you've already discovered that it takes every bit of attention, alertness and consideration that you can muster to be a good square dancer. That's one reason why, over the years, square dancers themselves have proudly followed the rule of not drinking before or during a square dance.

A GROUND RULE OF SQUARE DANCING

In the Square Dancer's Indoctrination Handbook the ten commandments or ten ground rules of square dancing are explained in full. This month let's take a closer look at the third of these rules.

BE A COURTEOUS DANCER. Square dancing is one activity where one person can greatly influence the pleasure of seven others. Application of the common rules of courtesy is just natural in square dancing. Asking a partner for a dance and then saying "thank you" to all of the people in the square is a desirable reaction. Frank Grundeen's cartoons "Good S/D Manners" each month point up some little point of courtesy that will help make you a much sought after member of the square.

to set off in different directions (3).

You will note that our inactive side couples do the proper thing by moving forward (3) to get out of the way of the active couples who will be walking behind them. Each active man passes his opposite lady behind a side couple and they pass right shoulders (4) which in this case, of course, means that the ladies stay closest to the center of the square.

Now as you probably have already discovered square dancing isn't always that uncomplicated. There are times when two women pass each other or two men pass each other. This would be the case when the #1 man and #1 lady first

trade places by doing a half sashay movement before the head two couples separate. Here (5) you see them as they follow the rule "pass right shoulders as you go by."

This also holds true if couples 1 and 3 were to trade places with their own partner (in a half sashay) before dividing. Then as the couples separate, and meet their opposite, they will find their simplest solution is to pass right shoulders (6) as they go by. Sometimes you'll have to reason these things out for yourself but usually there is a good logical answer that will stand as a rule in almost any situation you will face. Remember, when in doubt, ask your caller.



STYLE SERIES:

SOMETHING TRADITIONAL LADIES CHAIN 3/4 'ROUND

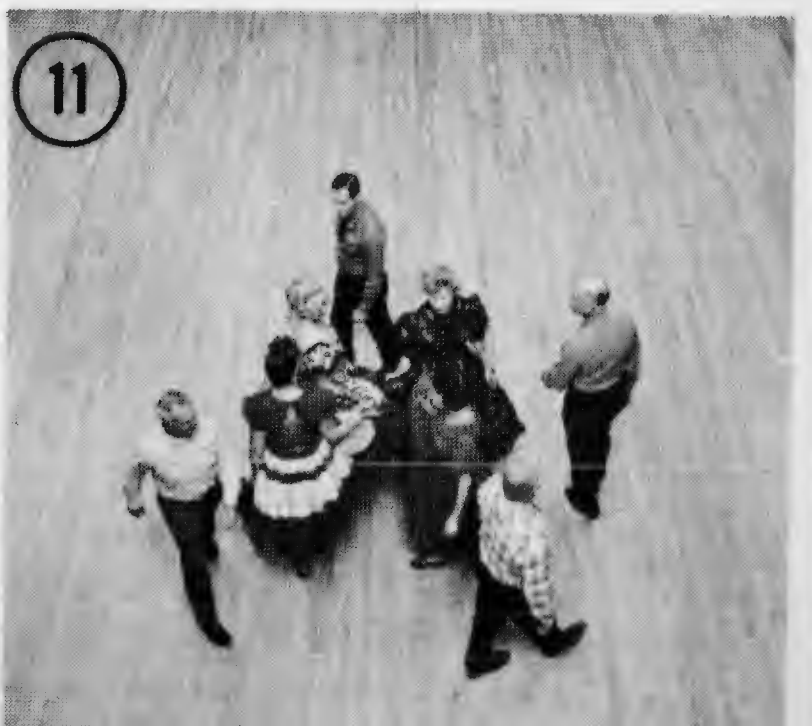
HOW WOULD SQUARE DANCING ever get along without the term *chain*? There's two ladies chain, four ladies grand chain, all eight chain, chain all eight, eight chain through, ladies chain through the star, teacup chain, etc. Just to add to the collection, here's an old timer that many of you perhaps have tucked away in your old black notebook, all but forgotten. It's called Ladies Chain $\frac{3}{4}$ Round and can be done with two opposite couples or by the entire square working at one time.

Essentially this movement requires that the ladies make a right hand star and move forward 270° or $\frac{3}{4}$ around the square. Their men move one position to the right 90° or one quarter of the square for a courtesy turn. This is repeated, as indicated by the caller, or four times through to get the dancers back to home position.

Starting in a square (1) ladies one and three step forward to make a right hand star as their men move to the right (2) to a position behind the side couples. The side couples separate momentarily (3) so that the two ladies, having finished their $\frac{3}{4}$ turn (4), go out through the side couples to be courtesy turned by their partner (5).

The same two ladies are sent back through the same side couples and into the center to make a right hand star and turn it $\frac{3}{4}$ while their men move outside and to the right (6) one quarter more (7) so that the head ladies once again go to their own partner (8) for a courtesy turn (9). They are now at a spot half-way around the square from their original starting position (10).

At this point let's get all of the dancers into the act "*with all four ladies $\frac{3}{4}$ round.*" As the four ladies go into the center for a right hand star and move clockwise, their partners move to the right (11) one quarter round (12). The ladies go out to their original partners for a courtesy turn (13) to face the center of the square, again ready to continue the movement as indicated by the caller (14). In this movement, as in the teacup chain, grand square, and others, it is important that the dancers move simultaneously, taking a step for every beat of the music so that the dance may be correctly synchronized. One dancer, lagging behind, or one moving ahead of the beat will add a slight tinge of chaos to the entire proceedings.







ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

South Carolina

The Village Rounders of Beaufort held a Party Dance in honor of Betty and Ray Poin-dexter who are leaving for an assignment overseas. A most enjoyable evening was spent doing the rounds learned by this newly organized round dance club.

—Don Wersler

Shaw's Flying Squares dance regularly on Monday nights in the Valley View Service Club, Shaw AFB, Sumter. The club also sponsors a special dance on second Saturday nights of the month. Some 75 to 100 dancers come each month from outlying towns as well as locally. Jim Cosman, club caller, will be transferred overseas and plans are being made to continue the club activities. Dick and June Stouch will probably increase the emphasis on round dances and Ralph Wolfe, a beginning caller, will help out in that department.

—Howard J. Dougherty

Louisiana

Square D Club of Shreveport held its 13th Annual Festival last October and a highlight of the evening was presentation of a check for

\$100.00 to a local charity. Mayor Clyde E. Fant made the presentation. M.C.'s for the festival were Red Warrick and Mack McCoslin.

—Murray Brummett

Mississippi

A going-away party for Finis and Lela Nabors, who recently moved from Mississippi to Lubbock, Texas, took on a gala air with a dinner party at the Rib Room in Jackson. Some 87 dancers were in attendance to wish the couple well in their new home. Later there was dancing at the Battlefield Park Club House.

—J. J. De Foe

California

New officers of the Round Dance Teachers Assn. of So. Calif. are Tom Cahoe, President; Hal Chambers, Vice-Pres.; Oneita Correll, Secretary, and Norm Cook, Treasurer.

Valley Associated Square Dancers plan their 9th Annual Kross Roads Squar-Rama for February 18-19 at the Fresno Memorial Auditorium. M.C. will be Dick Waibel who will introduce callers Ralph Silvius, Ernie Kinney, Harley Smith, Jerry and Jackie Libeck, Chuck

Scene at the Flat Top Party aboard the Aircraft Carrier Shangri-La anchored off Jacksonville, Fla. The Northeast Florida Square Dancers Assn. sponsored the affair at the invitation of the Navy, with 502 dancers present.





— Photo by Toronto Globe & Mail

These happy people are May and Bill Cockitt who celebrated their Golden Wedding Anniversary by dancing with 100 of their friends. The Cockitts are members of Toronto Squares in Canada.

Raley and Bill Castner. Write to Bud Bell, 3934 E. Orleans, Fresno.

Down in the Imperial Valley the 13th Annual Festival will take place on January 21-22 at the National Guard Armory in El Centro. Schroeder's Playboys will provide the hoedown music and callers will be Ed Berryman, Brownie Luker, Verlan Lee, Bob Dennington, Chuck Reynolds, Spence Spencer, Bill Keller, Stogie Miller and Wes Wessinger.

More excitement in February with the A-Square-D Pow Wow on February 5 at the Memorial Center in Hawthorne.

Cow Counties Hoedown Assn. will hold its 13th Annual Casa Colina Benefit Dance on January 29 at the Riverside Memorial Auditorium. Three floors of dancing at this charity affair which benefits a home for crippled children.

California's Council of Square Dance Associations met with Western Association hosting

on November 13 in Whittier. The Advisory Committee for the State Convention took over the first hour, with Chairman Bill Barton. Jim Noble, president of Western, was chairman of the Council Meeting proper. All 15 of the state's associations were represented, plus two teen-age associates. Carl Anderson of the National Convention Executive Committee made his report on Dallas and stressed the need of real leadership on the club level in square dancing. Roland Smock made his report from the committee which is investigating square dance conditions in California. Wally Schmick gave a resume of the work of Heartland Federation, Council Member. The meeting was followed by dinner and dancing in a hall decorated gaily and with imagination on a circus theme.

Colorado

Hoops and Ties Club in Longmont are most appreciative of the callers who regularly provide good dancing for them. The list includes Jerry Haag, Don Franklin and Beryl Main. All were looking forward to having El Gilmore in late November for a Callers Seminar at Colorado University and to call a dance for Calico and Boots Square Dance Club.—*Frank Buzzard*

British Columbia, Canada

Lochdale Square Dance Club of Burnaby extends an invitation to all dancers who will be in their area during the holiday season to attend a New Year's Eve Party at the Lochdale Hall with Vic Harris calling. 299-4056 is the number for visitors to call for more information.

—*Bob Russell*

The Burnaby Courier of Burnaby ran an excellent story illustrated by photographs on square dancing in general and the Lochdale Square Dance Club in particular. It was centered around a free square dance night which the club sponsored.


—*Vic Harris*

Washington

Rainier Teachers and Callers Assn., with members from Tacoma, Bremerton and Olympia areas are making great plans for a fifth Saturday dance to be held in the Tacoma Armory on January 29. Caller will be Bob Page of California, who will also conduct a clinic and workshop for the teachers and callers.

New Jersey

The 4th Annual Callers Carnival held on October 30 at Summit drew 35 sets to dance to 7 callers with Max Breuche as M.C.



ROUND THE OUTSIDE RING

Paul Hartman will call a dance for the Northern New Jersey Square Dance Assn. on January 29 at the Thomas A. Edison Jr. High School in Westfield.

Hayloft Teens of Asbury Park are now square dancing on television. They appear on Station PWHL, Philadelphia (Channel 17) on Saturday nights from 5:30 to 6:30 P.M. The program is called the Bar 17 Ranch Party and caller for the teens is Roy Keleigh.

Circle 8 Square Dance Club has invited the Cali-Hoes to be their guests at the Circle Plaza Community Room in Manasquan with Glen Cooke as caller.

January callers at the Jersey Shore will be Curley Custer for Jersey Shore Promenaders on January 8; Earl Johnston for Monmouth Squares on January 28 and Manny Amor at the Hayloft on January 29.

—Meg Barr

Maine

An "Around the World" Dance was planned for December 11 for the Square Knots and Polka Dots of Bradley. Their Christmas dance with their new class was on December 16 and their New Year's Ball on December 31, of

course. This latter dance is co-sponsored with the Whirling 8's of Hampden and will really swing.

—Arnold Buck

New York

Staten Square Sets meet every 1st and 3rd Saturday for regular square dancing sessions at St. Adalbert's Hall, Staten Island.

—Mike Kawa

An ambitious dance program for New York City includes the following: Square and Folk Dancing every Thursday night at Lost Battalion Hall, Queens; Special Dance Programs for senior citizens on Friday afternoons at Wright Golden Age Center, Manhattan; Programs for senior citizens on Monday afternoons at Dolan Golden Age Center, Bronx; and Round Dancing every Tuesday night at Mullaly Recreation Center, the Bronx.

Nevada

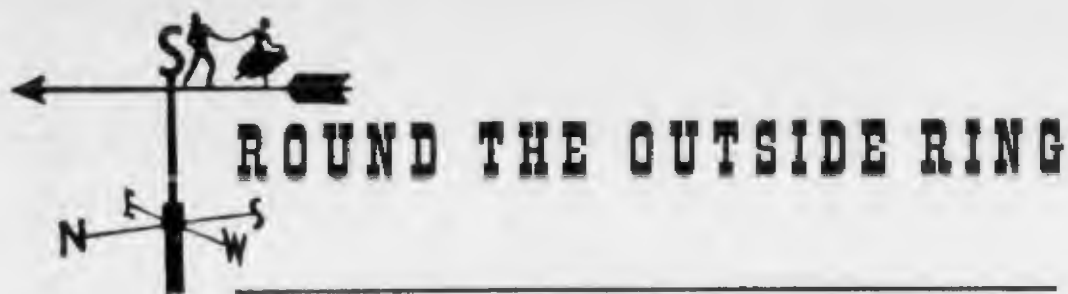
Sgt. Dixie Welch of Nellis AFB writes a square dance column, "Square Bits," for the weekly air force paper, Century. Also, there is a 5-minute daily program of square dance news on radio station KVEG in Las Vegas. Both local newspapers, the Las Vegas Sun and Review-Journal are very receptive to printing square dance news. So it looks as if the word is getting out in that town.

Texas

Harper Smith was the "Wurst" caller for the Third Annual Wurst Festival on November 6 in New Braunfels. This was the climaxing event

Portrait of the faithful. These are members of Sherifian Squares who used to dance together some years ago while stationed in Morocco. They assemble yearly for a reunion and the locale for 1965 was Omaha, Nebraska.





of the annual Wurst Festival (sausage, that is); Johnny Mathis was M.C. and Jess and Ellis Gates took care of the rounds.

Illinois

The 11th Annual Decatur Square Dance Assn. Jamboree will be held on March 12 at the Y.M.C.A. A round dance workshop will be conducted by Date and Dot Foster and the square dance at night will be called by Gloria Rios of Westfield, Mass.

—Jack Keller

Michigan

The 8th Annual American Cancer Society Benefit Square Dance will be held at Brendel Elementary School, Grand Blanc, on January 29. Callers from the Flint area and other Michigan cities will donate their talents. Callers who wish to participate are invited to contact Del Coolman, G-4067 Moulton Dr., Flint.

—Karl Diener

Square dancing in Homer is coming along. The Homer M-99-ers were formed from a class taught by Dave DeMott and now have a 50-couple membership. Another series of lessons was begun last September in Homer.

Ohio

The 6th Annual Snowball Round Dance Party was held on December 27 at the D-C Ranch near Toledo. Hosts were Jim and Lois Coy; Frank and Phyl Lehnert. Dancers from Ohio, Michigan and Indiana enjoyed this event.

Maryland

Al Brundage will journey to Baltimore as guest caller for Calico Squares on January 15. The location will be the Woodmoor Elementary School in Baltimore. Calico Squares dance regularly on 3rd Saturdays also at Woodmoor



These folks in Elmira, N.Y., prove that square dancing is a family activity. From the left are Agnes and Curtis Seely; their daughter, caller Jean Alve, and her husband George. All are members of Soaring Twirlers Club.

School, to the calling of Eddie and Esther East. Visitors are asked to dial 254-6146 for more information.

—Jane Chmiel

Florida

The Annual Florida Round Dance Spectacular will be held on January 9 from 2 to 8:30 P.M. at the Municipal Auditorium in Sarasota. "Old Favorites" will be exhibited and cued by round dance teachers and leaders present. There are 350 free seats for spectators.

—Harold R. Eicher

Virginia

The Purcellville Skating Rink at Purcellville will be the scene of the 2nd Virginia Jamboree on January 29. Callers for the evening will be Jimmy Heatwole and Blackie Simmons. A door prize of 1000 "hot cups" will be given to the club with the largest attendance. Write to Van Maddoz, 6410 Old Chester Brook Rd., McLean, for information.

EDITOR'S NOTE

Every so often we'll receive a letter from a reader complaining that his area has had little or no mention in the pages of Sets in Order. Our usual answer to such a "complaint" is "When was the last time you sent news in to us?"

We feel we have a most unusual network of reporters working for Sets in Order on a volunteer basis. These are interested readers who see to it that Sets in Order is supplied with news of local happenings from all parts of the square dancing world. If you would like your festival, club happenings, trips or square dance vacations mentioned, just send them in. We appreciate typewritten or printed releases. Carbons or duplicated copies don't make nearly as good an impression as a personal note. Please be sure that your dates and the spelling of names and places are double-checked.

You, too, will have **STARRY EYES**

When you hear Bruce Johnson call this fun-packed dance. Terrific music by the PETE LOFT HOUSE BAND.



No. 4849

TWO LOVELY NEW ROUNDS

"TILL WE MEET AGAIN"

Composed by Pete and Carmel Murbach — An easy waltz that flows so beautifully with lovely music.

No. 4711

"QUICK MEDLEY"

Chuck and Ileen Stone have composed several popular dances. Here's a good sample of another dance which will prove to be equally lovely. Beautiful music.

Our Latest Hits In Rounds and Squares

4710 — "Tonight You Belong To Me" (Two-Step / "Dancing On My Heart" (Easy Quickstep)

4708 — "Day-dreams" — Waltz / "Tennessee Saturday Night" — Fun for Square Dancers.

**NEW — NEEDED — "DEBUT IN WALTZING" — CALLERS —
NEW R/D TEACHERS — A WALTZ TRAINING SERIES.
EASY TO LEARN AND EASY TO TEACH —
FULLY DESCRIBED ROUTINES.**

No. 4709 — (33-1/3 Compact Record)

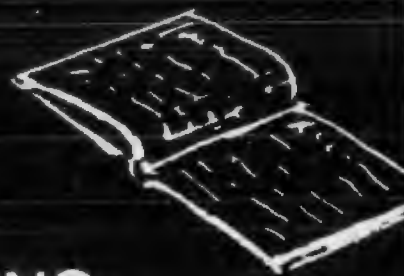
"STEEL GUITAR RAG" — Ruth Stillion 4848

"GRAVY TRAIN" — Bob Johnston 4847

"ENJOY YOURSELF" — Max Forsyth 4846

5530 N. Rosemead Blvd., Temple City, California



*January 1966*

A BRAND NEW YEAR and we're off to a good start with another page from George Elliott's notebook. The call, *Split Your Corner*, takes us back fifteen years or more to some of our dancing in Arizona when the old dance bearing that name was exceptionally popular. The call simply means that those indicated by the calls move forward, face the side, split that couple and go on to follow the next call. The ten examples you find here will give you plenty of workshop material for that next club get-together.

Forward eight and back with you
Two and four do a right and left thru
Now one and three do a right and left thru
Turn 'em twice, don't take all night
Two head ladies chain to the right
Turn the girl to the inside track
Two and four go forward and back
Go forward again and take his date
Split your corners, separate
Go round one and line up four
Forward eight and back once more
Gals cross over a left allemande
A full turn round go right and left grand . . .

One and three go forward and back
Go forward again and take his date
Split your corners and separate
Go round one and turn back
And allemande left with your left hand
Partner right, a right and left grand

Forward eight and back with you
Two and four a right and left thru two by two
And a right and left back
Turn the girl and back track
Face out
One and three go forward and back
Go forward again and take his date
Split your corners, separate
And turn back
There's old corner a left allemande

One and three go forward and back
Go forward again and take his date
Split your corners, separate
Go round one and stop
The other four pass thru and split two
Go round one and stop
The other four pass thru and split two
Go round one and line up four
Forward eight and back once more
Now pass thru
Find old corner, a left allemande

One and three go forward and back
Go forward again and take his date
Split your corners, separate
Go round one
Come back to the middle
Go round the same one
And turn back
There's old corner a left allemande

One and three go forward and back
Go forward again and take his date
Split your corners, separate
Go round one
Back to the middle and star thru
A right and left thru
Now turn the girl and pass thru
To a left allemande

One and three go forward and back
Forward again and take his date
Split your corners, separate
Go round one and line up four
Forward eight and back once more
Box the gnat across from you
Come right back and right and left thru
Two by two
And a right and left back
Turn the girl and line up four
Forward eight and back once more
Across the set
Go right and left, left allemande

One and three go forward and back
Go forward again take his date
Split your corners and separate
Go round one and line up four
Forward eight and back once more
Now pass thru and turn back
Face your partner (lady on the right) and
box the gnat
A right and left thru the other way back
Face that two
Inside arch and outside under
Circle up four in the middle of the floor
Go once around
Now pass thru and split two
Go round one and line up four
Forward eight and back once more
Now pass thru and turn back
Face your partner (lady on the right) and
box the gnat
A right and left thru the other way back
Inside arch and outside under
Then star thru
A right and left thru
Same four trail thru
Find old corner, a left allemande

(More Elliotts next page)

(Two more Elliotts)

One and three go forward and back
Go forward again and take his date
Split your corners, separate
Go right and left grand

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
Two and four a right and left thru
One and three go forward and back
Split your corners, separate
Go round one
Everybody work and star thru
Inside four a right and left thru
Outside four California twirl
Inside four pass thru
Trail thru with the outside two
Find old corner a left allemande

TRADE DRILL

By Fred Whiteford, Costa Mesa, Calif.
(Ocean wave to two faced line)
Heads right and left thru, four ladies chain
Heads square thru four hands around
Do sa do, ocean wave, sides trade, centers half
sashay
Sides trade, wheel and deal, allemande left, etc.

HEART'S DELIGHT

By Robert E. Valentine, Irvington, California
One and three you promenade the set
Go half way around and then
Lead to the right, swing thru
Rock it when you get there (one long line)
Go two by two then pass thru, U turn back
Star thru, dive thru
Square thru three quarters round
Do sa do with the outside two
Right and left thru with same old two
Star thru, two ladies chain
Turn 'em boys to a Dixie chain
Ladies go left, gents to the right
Left allemande

NUMBER 1271

By Ralph Kinnane, Birmingham, Alabama
Heads to right circle to line
Pass thru
Wheel and deal
Double pass thru, face partner
Pass thru, men turn back
Centers swing left half about
Couples wheel right three quarters round
(Line up four)
Half square thru, men turn back
Ladies chain across
Cross trail thru
Allemande left
or
Couples wheel right one fourth around
Wheel and deal, center two box the gnat
Right and left thru
Pass thru
Eight chain two (or six)
Box the gnat
Right and left grand

EVERYBODY CIRCULATE

By Tom Tobin, Los Angeles, California
All four ladies chain across
Two and four a right and left thru
One and three up to the middle and back
Half square thru, box the gnat
Gents join hands, make an ocean wave
Balance, everybody circulate
Then box the gnat, change hands
Left allemande, etc.

THINKER #1

By Dan Schmelzer, Torrance, California
Sides a right and left thru across the way
Finish it off, a half sashay
Heads square thru in the middle you do
Four hands around, you're still not thru
Square thru with the outside two
Heads count four, sides go three
Sides divide and star thru
Forward eight and back that way
Half square thru across the way
Bend the line, go up and back
Pass thru, do a U turn back
Star thru, substitute
Then square thru three quarters 'round
Allemande left when you come down, etc.

SINGING CALL*

SUMMER SOUNDS

By Cal Lambert, Houston, Texas
Record: Bogan 1189, Flip Instrumental with
Cal Lambert
INTRO, BREAK and CLOSER
Join hands and circle left around you go
Walk around the corner, turn the partner
do paso
Turn the corner by the right, the partner left
hand swing
Four ladies star right, three quarters round that
ring, then
Left allemande and do sa do your own
Left allemande, come back, promenade
Summer sounds are all around
The summer sounds I love
FIGURE
Four ladies chain across and then the heads
promenade
Halfway around while the sides square thru
Four hands around, then do a do sa do
Make that ocean wave, all eight circulate, then
Go right and left thru and that corner swing
Then promenade around that old ring
Summer sounds are all around
The summer sounds I love
SEQUENCE: Opener, figure twice for heads,
break, figure twice for sides, closer

SPECIAL WORKSHOP EDITORS

Vonnie Stotler	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

BREAK

By George Sword, Hagerstown, Maryland

Two and four right and left thru
Same ladies chain
Now one and three promenade outside half way around
Two and four star thru
Double pass thru
First couple go left
Next couple go right
Right and left thru
Turn this girl
Cross trail thru and allemande left

SWING CHAIN FOURS

By Mark Bates, El Cerrito, California

Head ladies chain
Promenade half, swing star thru
Right and left thru, dive thru
Swing thru, box the gnat
Right and left thru, pass thru
Eight chain four, right and left thru
Dive thru, swing thru, box the gnat
Right and left thru, pass thru
Eight chain four, right and left thru
Dive thru, square thru three quarters, allemande

CROSS FOLDS 1

By Jimmy Huff, Lafayette, Louisiana

Heads cross trail thru and go round two
And make a line of four
Forward eight and back so bold
Pass thru ends cross fold
And a right and left thru
Dive thru, star thru
Roll with a half sashay and square thru
Split two and a line of four
Forward eight and back you are told
Pass thru, ends cross fold
Right and left thru
Dive thru, pass thru
Allemande left

KEELS LAID

By Bill Stringer, Livermore, California

Head ladies chain across the way
Finish it off with a half sashay
Star thru, do sa do all the way
To an ocean wave, spin the top
Rock it, rare back—pass thru
Bend the line, forward and back
Just the ends star thru
Promenade LEFT half way you do
Down the middle right and left thru
Turn 'em on around, star thru
Square thru three-quarters around
Do sa do all way to ocean wave
Rock it and swing thru
Rock up and back, box the gnat
Right and left thru after that
Turn 'em on around, dive thru
Substitute, star thru
Two ladies chain
Turn 'em on around
LEFT square thru
Count four hands you do
Left allemande

JUST RAMBLING AROUND

By Gene Pearson, Groves, Texas

Two and four go right and left thru
Head two ladies chain to the right
New head ladies chain straight across
Two and four lead out to the right, circle up four
Head gents break to a line of four
Go right and left thru across the set
Turn your pet, cross trail thru
Skip one, allemande left the next
Grand right and left
Four ladies chain three quarters round
Heads go up to the middle, square thru
Three quarters round, separate go round one
Make a line of four, center four square thru
Three quarters round do a centers in
Cast off three quarters round
Center four do a U turn back
Bend the line, go right and left thru
Star thru, square thru three quarters round
Look for the corner, left allemande

SINGING CALL*

THAT'S MY GIRL

By Ed Keen, San Jose, Calif., and
Ernie Kinney, Catua Creek, Calif.

Record: Hi Hat 325

OPENER and MIDDLE BREAK (Use twice only)

Chai nthe ladies over as easy as can be

Take your time, chain 'em back, turn the girls
for me

Join your hands and circle, circle left I sing
Left allemande the corner girl, weave around
the ring

I've searched the wide world over to find a
pretty maid

The simple kind to do sa do and then to
promenade

One and three, wheel around, right and left
thru and then

Cross trail back, left allemande, promenade
my friend (sing)

*That's my girl, she's my own

She's plain, she's simple, I know she's mine alone

FIGURE (Use twice with Heads active, twice
with Sides)

All four ladies chain, three-quarters round you go

Turn this girl, heads lead right, circle four
you know

Make a line, dance forward, come on back
with you

Pass thru, wheel and deal, double pass on thru
First two left, next two right do a right and
left thru

Turn the girls, Dixie chain, straight across will do
Girls turn back, now swing her, twice around
you see

(new) Corners allemande, promenade and sing
with me

*That's my girl, She's my own

She's plain, she's simple, I know she's mine alone

TAG ENDING: I know she's mine alone.

*NOTE TO CALLERS: This dance is far more suc-
cessful when the caller can get the dancers to
"sing along" on the last two lines of each pattern

FLOWING PATTERN

"FOUR WALLS"

By Merl & Delia Olds, Los Angeles, Calif.

Record: Hi-Hat 822

Position: Open-Facing for both Intro and Dance.

Footwork: Opposite, directions for M except as noted.

Intro: Wait; Wait; Apart, Touch, —; Together, Touch, —;

In Open-Facing pos with M facing diag LOD and wall wait 2 meas; Step bwd away from partner on L, touch R, hold 1 ct; Step twd partner on R, touch L, hold 1 ct.

Meas

DANCE

1-4

Waltz Away; Waltz Tog (to Btfly); Waltz Bal L, 2, 3; (Rev twirl) Side, Cross Thru, Fwd (to L-Open);

From Open-Facing pos turn to Open pos as you waltz fwd (LOD) and diag away L,R, close L; Starting M's R waltz fwd and diag together blending to Butterfly pos with M's back to COH; Waltz balance twd LOD by stepping short step swd on L, step R in back of L, step in place on L; W does a L face twirl twd RLOD as M steps swd RLOD on R, crosses L thru in front of R, fwd RLOD on R blending to L-Open pos facing RLOD.

5-8

Open Twinkle, 2, 3; Twinkle Manuv, 2, 3; Waltz Turn R; Waltz Turn (to Open); In L-Open pos facing RLOD do an Open-Twinkle by stepping fwd on L, turn to face partner and step swd RLOD on R, close L to R while turning to Open pos facing LOD; Starting M's R do a twinkle maneuver with M moving clockwise around W in 3 steps (W does 3 steps almost in place) to end in Closed pos with M's back to LOD; Starting back on M's L do 2 R face turning waltzes blending to Open-Facing pos erady to repeat from start of dance.

9-16

REPEAT action of Meas 1 thru 8 except end in Semi-Closed pos facing LOD.

17-20

(Scp) Waltz Fwd; Step, Point (W flare to Bjo), —; (RLOD) Turn to S/Car, 2, 3; Step, Touch, —;

Starting M's L waltz fwd LOD in Semi-Closed pos; Step fwd on R, M points L twd LOD as W flares R fwd and around while turning L face to Banjo pos, hold 1 ct; Moving RLOD turn to Sidecar pos with M stepping bwd on L while turning to face partner, swd RLOD on R, cross L in front of R (W XRIB); In Sidecar pos step fwd RLOD on R, touch L, hold 1 ct.

21-24

(Scar) Waltz Fwd: Step, Touch, —; (LOD) Twirl, 2, 3; Thru, Touch, —;

In Sidecar pos waltz RLOD L,R,L; Step RLOD on R, touch L, hold 1 ct; Moving LOD the W twirls R face in 3 steps under M's L and her R hands as M steps bwd

25-28

LOD on L, bwd R while turning to face partner, swd LOD on L; Step thru on R to take momentary Butterfly pos (M's back to COH), touch L to R, hold 1 ct.

(Open) Waltz Away; Turn In, 2, 3 (to L-Open); Bwd Waltz; Turn In, 2, 3 (to Closed pos);

Swing joined hands thru while waltzing fwd and slightly away from partner; Still moving LOD waltz fwd (R,L,R) while turning in toward partner 1/2 turn (M R face, W L face) while swinging joined hands bwd and releasing to join the other hands to end in L-Open pos facing RLOD; Waltz bwd twd LOD L,R,L; Starting bwd on R waltz LOD while turning 1/4 L face (W R face) to end in Closed pos M's back to COH.

29-32

Dip In, —, —; Manuv, 2, 3; Waltz Turn R; Waltz (to Open Facing);

In closed pos dip bwd twd COH, hold 2 cts; Starting R ft M maneuvers 1/4 R face in 3 steps (W does 3 steps in place while turning with M) to end in Closed pos M's back to LOD; Starting bwd on M's L do 2 R face waltzes (3/4 turn) and blend to Open-Facing pos with M's back to COH; (On 2nd time thru blend to Semi-Closed)

DANCE GOES THRU 2 TIMES (Plus Ending)

Ending: (SCP) Waltz fwd: Waltz/Twirl, 2, 3; Ack

At End of 2nd time thru dance blend to Semi-Closed pos and Waltz Fwd L, R, L; As M waltzes fwd R, L, R W twirls R face under joined hands to end facing partner; Change hands and step apart and acknowledge as music ends.

GOOD TWO-STEP DRILL

TEACHIN' (two-step)

Record: Grenn 14076

Dance: Jack and Helen Todd, Lexington, Ky.

Footwork: Opposite thruout, directions are for M.

Meas

INTRODUCTION

1-2

Wait; Bal Apart, Point, Tog, Tch;

Wait 1 meas; step apart on L, point R twd ptr, step twd ptr on R, touch L by R and turn to face LOD inside hands joined;

DANCE

1-2

Walk, 2, 3, Brush; Walk 2, 3, Turn/Face (to btfly);

Walk fwd 3 steps (L,R,L), brush R fwd; walk fwd 3 steps (R,L,R), touch L by R turn to face with M's back to COH in BUTTERFLY pos;

3-4

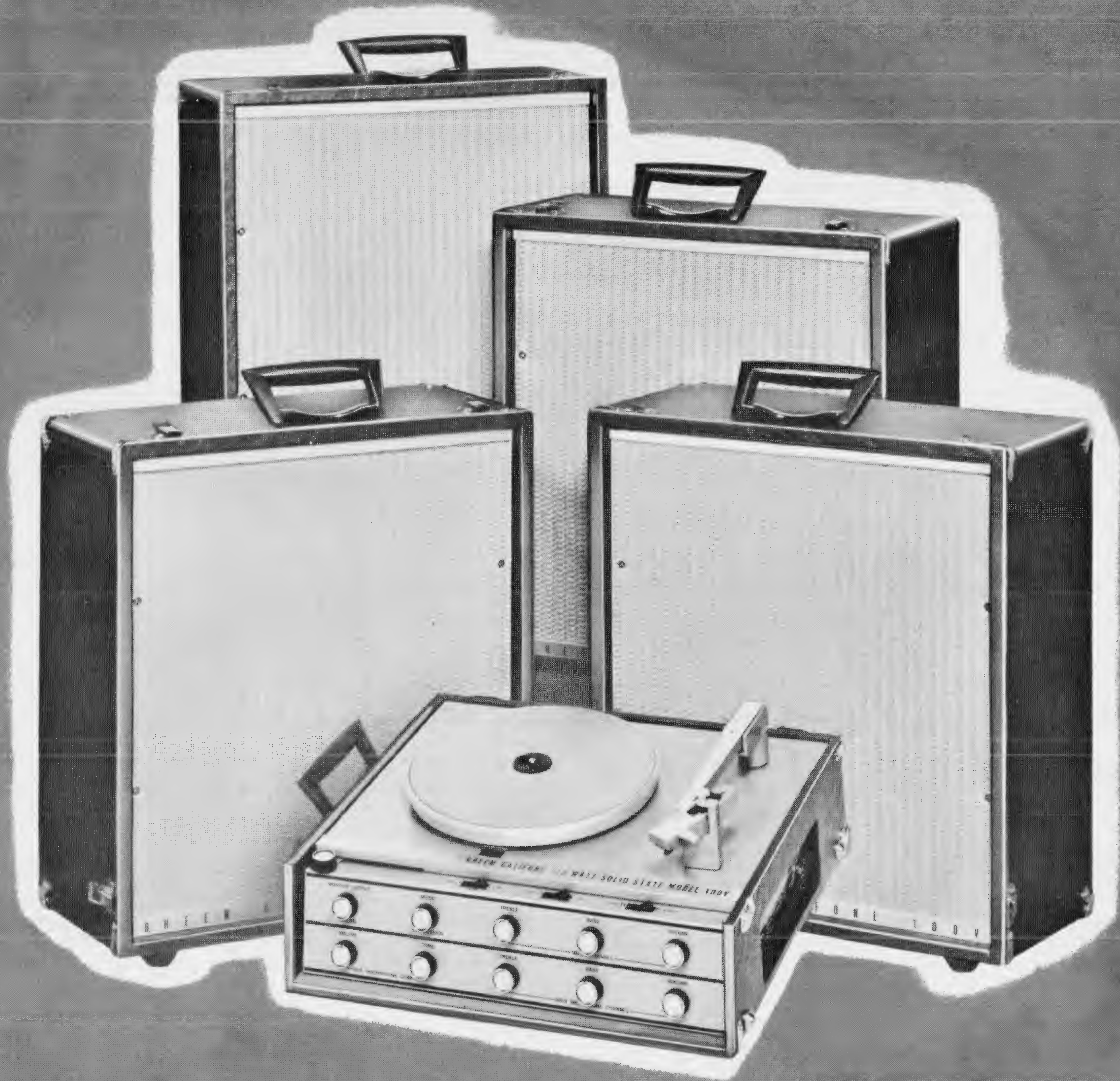
Side, Close, Side, Tch; Side, Close, Side, Tch;

Step to side in LOD on L, close R to L, step to side on L, tch R by L; step to side in RLOD on R, close L to R, step to side on R, tch L by R.

5-6

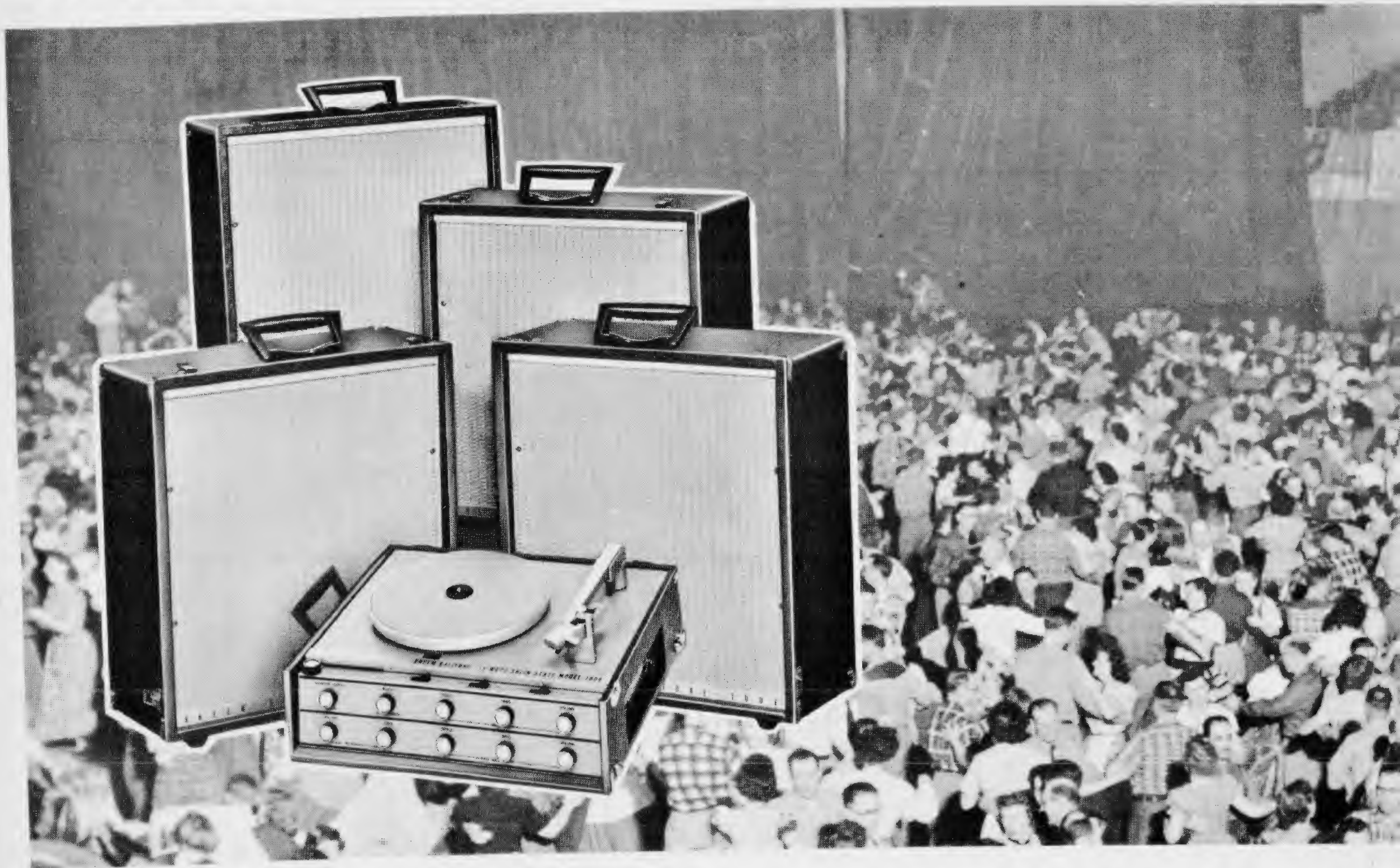
Turn Away 2, 3, Brush; On Around 2, 3, Brush (to face);

(Please turn to page 43)



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(Teachin'—2-Step, continued)

Starting on L turn away from ptr on M's L (W's R) in 3 steps (L,R,L), brush R fwd; on around in 3 steps (R,L,R), to face ptr with M's back to COH, brush L fwd.

7-8 Star Thru, 2, 3 —; Calif Twirl, 2, 3 — (to open);

In 3 steps and a 1 ct hold do a S/D star thru to end facing RLOD; in 3 more steps and a 1 ct hold do a S/D Calif twirl to end in open pos facing LOD.

NOTE: Dance goes thru 8 times, then bow to ptr. When the above routine is mastered, the following routines can be substituted for various parts of the dance in order to teach additional basics.

SUBSTITUTES for

1-2 (two-step) Fwd, Close, Fwd, —; Fwd, Close, Fwd, Turn/Face (to bfly);

Do 2 fwd two-steps then turn to face ptr with M's back to COH in bfly pos.

1-2 (hitch) Fwd, Close, Bwd, —; Bwd, Close, Fwd, Turn/Face (to bfly);

Step fwd on L, close R to L, step bwd on L, hold 1 ct; step bwd on R, close L to R, step fwd on R, turn to face ptr M's back to COH in bfly pos.

SUBSTITUTES for

3-4 (vine) Side, Behind, Side, Tch; Side, Behind, Side, Tch;

Step to side in LOD on L, step R behind L, step to side on L, tch R by L; step to side in RLOD on R, step L behind R, step to side on R, tch L by R.

3-4 (scissors) Side, Close, Cross, —; Side, Close, Cross, —;

Step to side in LOD on L, close R to L, cross L in front of R (both XIF), hold 1 ct; step to side in RLOD on R, close L to R, cross R in front of L, hold 1 ct.

SUBSTITUTES for

5-6 (two-step turn away) Two-Step Turn Away; Two-Step On Around (to face);

Turn away from ptr using a two-step starting with M's L (W's R); turn on around using another two-step to face ptr with M's back to COH.

SUBSTITUTES for

7-8 (two-step Turn) Two-Step Turn; Two-Step Turn;

Do 2 turning two-steps to end in open pos facing LOD.

BUSY

WHEEL OF FORTUNE

By Charlie and Bettye Proctor, Dallas, Texas

Record: Belco 215B

Position: Open-facing M bk to COH; Dance Semi-Closed

Footwork: Opposite, Directions described for M

Meas INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

Wait 2 meas: Step apart L, pt R twd ptr,

step tog R, tch L to R to end in SEMI-CLOSED pos, M facing LOD.

PART A

1-4 Run, 2, 3, Brush; Run, 2, 3, Brush; (Scissors) Apart, Close, Cross (to Bjo), —; Wheel, 2, 3 (to Scar), —;

In SCP traveling LOD do two 1, 2, 3, brushes: Without releasing hand holds M steps two COH L (W twd wall), close R to L, cross L to end in BANJO M facing wall, — (M and W both XIF); In 3 steps R, L, R, —; wheel RF to SIDECAR pos M facing diag LOD/wall.

5-8 Diag Out, 2, 3, Flare (to Bjo); In, 2, 3, —; Step, Brush, Brush, Hook, (W twirl, 2, 3, —); Run Around, 2, 3, —;

In Scar pos (progressing diag LOD/wall) travel out L, R, L, flare to BANJO (to end M facing COH); Travel in to COH R, L, R, —; Releasing R hand M takes small step fwd L, brush R fwd slightly, brush R lightly back across in front of L, hook R by taking wt on it after this brush across (W twirls RF R, L, R to SIDECAR pos M facing COH, —); W continues on around M CCW direction L, R, L, — turning M to SEMI-CLOSED pos facing LOD (this "unwraps" M from hook pos).

9-12 Run, 2, 3, Brush; Run, 2, 3, Brush; (Scissors) Apart, Close, Cross (to Bjo), —; Wheel, 2, 3 (to Scar), —;

Repeat meas 1-4 above.

13-16 Diag Out, 2, 3, Flare (to Bjo); In, 2, 3, —; Step, Brush, Brush, Hook (W twirl, 2, 3, —); Run Around, 2, 3, —;

Repeat meas 5-8 above.

17-20 Apart, Swing, Roll, 2; Apart, Swing, Face, Touch (to Bfly); Fwd, Brush, Turn, Touch; (Solo) Turn Away, 2, 3 (to Bjo), —;

Step apart L (blending to OPEN pos), swing R across, change sides (M rolling RF W LF) R, L to end in LEFT-OPEN pos facing LOD (M rolls across in back of W); Step apart R, swing L across, step back L (to face ptr and COH), tch R to L to end in momentary BUTTERFLY pos: Turning back to LEFT-OPEN pos step fwd LOD R, brush L, step fwd L turn partially bk to bk, tch R instep to L heel (to assist this bk to bk figure bring joined M's L W's R thru twd LOD); Releasing hands do a solo turnaway M RF (W LF) R, L, R, —; (M turns 1/2 turn on turn away while W turns (or spins) one full turn to end in BANJO pos M facing RLOD).

21-24 Walk, Face, Twisty Vine, 2; 3, 4, Pivot, Half (to Half-Open); Fwd, 2, Turn in (Left Half-Open); Fwd, 2, Turn In (Left Half-Open), Back; Roll, 2, 3, 4;

W Bjo pos walk fwd L, turn 1/4 RF (to CLOSED pos facing COH) R, start twisty vine Swd L, R XIB (W XIF) to modified SIDECAR; Continue twisty vine M step L to CLOSED pos facing COH, R XIF (W XIB) to BANJO facing diag COH/RLOD, do Cpl 1/2 pivot L, R to end in HALF-OPEN pos facing LOD; In Half-Open walk

fwd L, R, commence turning to L Half-Open L (to face), back R to end facing RLOD M on inside of circle with his L hand at W's waist (MEN your turn in here is RF); Turning quickly LF back to face LOD do a 4 count LF (W RF) solo roll down LOD to end in OPEN pos facing LOD.

25-28 Turn Away, 2, 3, Brush; Together, 2, 3, Touch (to Bfly pos); (Scissors) Side, Close, Thru, —; (Swd) Point, Tch, Point, Tch; Stepping L, R, L, brush; M circles in twd COH in LF circle (W twd wall RF circle) and back to ptr R, L, R, tch to end in BUTTERFLY pos M's bk to COH; Retaining hand holds M steps side LOD L, close R to L, cross L in front (W XIF also), —; Still in Btfly pos facing ptr and wall point R to side RLOD, tch R to L instep, point R to RLOD again, tch R to L instep again.

29-32 (Scissors) Side, Close, Thru, —; (Swd) Point, Touch, Point, Touch; Vine/Twirl, 2, 3 (to Tamara), —; Rev Twirl, 2, 3, — (to Bfly);

Maintaining hand holds step side R, close L to R, cross R in front (W XIF also), —; Point L to side (LOD), tch L to R instep, point L to side (LOD) tch L to R instep: Without releasing hands twirl W up LOD while M does side L, behind R, side L, tch (By taking L hand high, R hand to waist level and not releasing hands you will come into a modified TAMARA pos. The hands should be normal for Tamara pos but the W should be directly in front of M — M facing wall; "Unwrap" or reverse twirl by M stepping R side, L behind, R side as W simply unwraps L, R, L, tch to end in BUTTERFLY pos. Note: From meas 27 thru to end of dance you will retain both hand holds.

ENDING: (In SEMI-CLOSED pos facing LOD Walk, —, 2, —; (Fast) Twirl, 2, 3, Point; Walk LOD slow L, —, R, —; Do a snap vine-twirl and acknowledge.

DANCE THRU TWO TIMES

SEQUENCE: Intro, Dance thru Twice, Ending.

SPIN THE TRAVELER

By Ray Vierra, Concord, California

One and three pass thru
U turn back, star thru
Do sa do to an ocean wave
Swing thru—don't stop
Spin the top, right and left thru
Star thru, square thru
U turn back, box the gnat
Right and left thru after that
Star thru, right and left thru
Dive thru, pass thru, swing thru
Don't stop—spin the top
Right and left thru, star thru
Square thru—U turn back
Box the gnat
Right and left thru after that
Star thru, right and left thru
Dive thru, pass thru, allemande

CONTRA CORNER

DUD'S REEL

1, 3, 5 active and cross over before dance starts
Swing the one below
All forward and back
Ladies chain
All forward and back again
Circle four with opposite two
The other way back to place
Same two ladies chain

UTAH MIXUP

By Bruce H. Elm, Provo, Utah

Gent number one and his opposite lady
Star thru then frontier whirl
Split those two go round one
Line up four go up and back
The lonesome two star thru
Then frontier whirl, do sa do
With the outside two make an ocean wave
Swing thru, when you get thru
Listen Pop, spin the top
Same four square thru five hands round
All eight left allemande
NOTE: Do sa do to an ocean wave, swing thru
Spin the top may be replaced by
Star thru, right left thru

SINGING CALL*

I THANK MY LUCKY STARS

By Andy Andrus, Port Arthur, Texas

Record: Blue Star 1773

OPENER, BREAK and CLOSER

Do an allemande left like a Daisy chain, go forward two and then
Right and left and turn back one, right hand around again
Go forward two with a left and right, turn back one and then
Like an allemande thar the gents back up and make a right hand star
Then slip the clutch, skip one girl, and you go left allemande
Come on back and swing and whirl, then promenade the land
If I seem a little bit too much in love it's true
I thank my lucky stars that I found a girl like you
FIGURE
Four ladies chain, then you turn that pretty thing
Roll away and circle left, go walking round the ring
Head gents and a brand new girl, go forward up and back
Star thru, pass thru and star thru again
Then cross trail thru left allemande, then walk on by your maid
Swing the right hand lady, and then you promenade
We'll get back home and swing a while, then you'll know it's true
I thank my lucky stars I found a girl like you
SEQUENCE: Opener, figure twice for heads, break, figure twice for sides, closer

GIRL CROSSING

By Bob Page, Hayward, California

Four ladies chain across you go
One and three right and left thru
Same two couples swing thru
Girls (ends) cross fold and star thru
Do a right and left thru with the outside two
Two ladies chain and the same couples swing thru
Girls (ends) cross fold and star thru
You're facing out so wheel and deal
Substitute and the center two square thru
three-quarters round
Allemande left etc.

SIMPLE SIX

Presented by Ted Wegener, Gardena, California

Head two ladies chain three quarters 'round
Side men turn 'em with an arm around
Forward six and back that way
Those who can you roll away
Side ladies chain three quarters 'round
Head men turn 'em with an arm around
Join hands and make a ring
Circle to the left like everything
Those who can left allemande
The rest roll away go right and left grand, etc.

EXPERIMENTAL DRILLS

Ken Collins, on our workshop staff, this month comes up with four examples of the experimental lab figure rotate. You will find the description on page 78.

Head couples forward and back with you
Star Thru—rotate you're doing fine
Dive Thru—rotate one more time
Circle four
Side gents break to a line of four
Forward and back you reel
Pass thru—wheel and deal
Rotate go round the world
Pass thru—swing and whirl
Allemande left
Head couples forward back with you
Right and left thru turn your Sue
Swing thru then box the gnat
Side couples lead to the right
Circle four you're doing fine
Side gents break to four in line
Pass Thru—wheel and deal
Rotate you're doing fine—right and left thru
Dive thru—rotate one more time
Allemande left
Side ladies chain across the land
Turn 'em boys don't just stand
One and three do a half sashay
Star thru while you're that way
Split two make a line of four
Forward up and back once more
Pass thru—wheel and deal
Rotate boys and get the feel
Pass thru—centers in
Bend the line you're gone again
Star thru—rotate is what you do
Give this gal a right—pull by
Left allemande.

Two and four the ladies chain
Turn 'em boys you're gone again
Head two couples lead to the right
Circle four, you're doing fine
Head gents break to a four in line
Pass on thru you're doing fine
Wheel and Deal, keep in time
Rotate go round the land
Dive thru—pass thru—left allemande
Four ladies chain across the ring
Turn 'em boys you're gone again
One and three star thru—pass thru
Circle four with the outside two
Head gents break to a line of four
Pass thru—wheel and deal
Rotate boys to get the feel
Eight chain five don't be afraid
Swing the sixth that's your maid
Allemande left

GOOD USE OF CIRCULATE

DIXIE STYLE CIRCULATE

By Bill Peters, San Jose, California

Head ladies chain right
One and three pass thru
Round one, line up four
Pass thru
Wheel and deal
(On double track) Dixie style to ocean wave
All eight circulate
Allemande left

SINGING CALL*

WHY HAVEN'T I TOLD YOU

By Bob Augustin, New Orleans, Louisiana

Record: Lore 1084

OPENER, BREAK and CLOSER

Join hands make a ring, circle eight and hear me sing

Why couldn't I tell you, allemande left and allemande thar

Forward two and form a star, men make a right hand star

Shoot that star go full around, pull the corner by
Left allemande you know, come back and promeno

I count every little star, just to say how sweet you are

Why haven't I told you

FIGURE

All four couples half sashay, heads square thru while you're that way

Four hands around you go, do sa do the outside two

An ocean wave here's what you do, rock up and back swing thru

End two run you wheel and deal, then you dive on thru

Pass thru that corner swing, promenade that ring
I count every little star, makes no difference where you are

Why haven't I told you

SEQUENCE: Opener, figure twice for heads, break, figure twice for sides, closer

DIXIE DAISY

By Max Hartwell, Redondo Beach, California
Heads lead right, circle to line
Frontier whirl, bend the line
Girls Dixie daisy, centers in
Cast off three quarters, gals star right
Look for the corner, left allemande

Heads star thru, right and left thru
Pass thru, square thru four hands
(facing out, move out and back)
Frontier whirl, bend the line
Gals Dixie daisy, centers in
Centers fold, left allemande

One and three star thru, Dixie daisy
Centers out (move out and back)
Wheel and deal, Dixie daisy
*Tap that person, they turn around
Left allemande
*Gals turn back, star thru
Forward eight and back
Wheel and deal
Dive thru, substitute
Double pass thru, first left
Next go right, right and left thru
Half sashay, left allemande

Four ladies chain three quarters
Sides lead right, circle to line
Gals Dixie daisy, centers in
Cast off three quarters
Gents Dixie daisy, centers in
(move out and back)
Just one and three frontier whirl
Forward eight, back you reel
Four couples wheel and deal
Dive thru, square thru four hands
Heads divide and star thru
Frontier whirl, cloverleaf, go two by two
Into the middle, two ladies chain
Allemande left

Heads star thru, Dixie daisy
Centers in, cast off three quarters
Star thru, cloverleaf
Dixie daisy, centers in
Cast off three quarters, star thru
Cloverleaf, double pass thru
Centers in, cast off three quarters
Star thru, substitute
Center two square thru three quarters
Left allemande

Heads star thru, Dixie daisy
Centers in, cast off three quarters
Star thru, cloverleaf
Dixie daisy, centers in
Cast off three quarters, star thru
Cloverleaf, Dixie daisy
Centers in, cast off three quarters
Star thru, cloverleaf
Dixie daisy, centers in
Cast off three quarters, star thru
Cloverleaf
Center two square thru three quarters
Allemande left

PITTER PATTER

By John Ward, Alton, Kansas
The heads to the right and circle four
The head gents break and line up four
Go forward eight and back with you
The ends star thru then half square thru
Now half square thru the outside two
Bend the line and when you do
The ends star thru then half square thru
Now half square thru the outside two
Bend the line and when you do
Do a left square thru, count four hands man
And find the corner go left allemande, etc.

CURLY TOP

By "Sparky" Sparks, Clearlake Highlands,
California

Heads to middle, back you do
Forward again and *curl thru
Do sa do to ocean wave, rock it
Swing thru but don't you stop
Spin the top, and when you're thru
Pass thru, curl thru, then
The outside two do sa do
All the way to an ocean wave
Swing thru, but don't you stop
Spin the top, and when you're thru
Rock it, man, then pass thru
On to the next, curl thru
Do sa do to ocean wave, rock it
Swing thru, but don't you stop
Spin the top, don't be late
All eight circulate, to a curl thru
Left allemande

*Curl thru or use right and left thru

SINGING CALL*

WHILE I'M GONE

By George Peterson, Ionia, Michigan
Record: Swinging Square 2330
OPENER, BREAK and CLOSER
Four ladies chain, turn the girls and then
Chain those ladies home, turn the girls again
Allemande the corner, promenade your Sue
The heads (sides) wheel around, go right and
left thru
Now do a Dixie chain, she'll turn back and swing
Swing that lady round, promenade the ring
It makes no difference, how we carry on
You can swing your gal, around at home
FIGURE
Heads (sides) square thru, four hands around out
there
With the sides (heads) you make a right hand
star
Heads (sides) star left in the center, one time
around you go
Do sa do and make a wave you know
Swing thru and then, men swing left again
Swing that corner lady, promenade I sing
Although our friendship ceases from now on
You can swing my gal while I'm gone
SEQUENCE: Opener, figure twice for heads,
break, figure twice for sides, closer.

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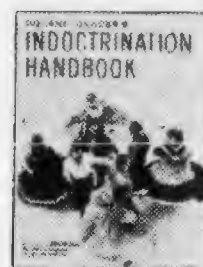
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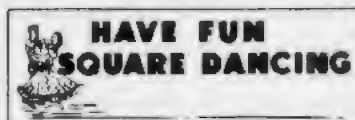
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(Letters, continued from page 3)

Fair where we made a film in color for RCA. We were fortunate to get on the Ted Mack Amateur Hour on July 18 and 25.

One of our greatest excitements came when Ambassador Norman K. Winston, United States Commissioner to the fair, asked us to do our Russian dances at the United States Pavilion for the Moiseyev Dancers. Igor Moiseyev and his 100 dancers were appearing in New York. They were so fascinated with the dancing of the Silver Spurs that they returned the second day to see our show at the John F. Kennedy Plaza at the United States Pavilion . . .

We're planning a tour of the western states in June of 1966.

"Red" Henderson
Spokane, Wash.

Dear Editor:

It is my belief that you will be flooded with additional orders for S.I.O. with the record premium included. A package deal of the BEST square dance mag on the market *and* 3 (to my way of thinking) of the all-time great hoedowns just will not be passed up by any caller on the circuit. It has always plagued me to have to reset a platter in the midst of an

enjoyable fun tip and this offer is just "what the caller ordered!" Congratulations — you've done it again! . . .

Kenneth A. Jones CTC
USS Liberty, At Sea

Dear Editor:

Thank you for publishing the Guilford Shoreliners "Guest Caller" dates . . . We really had a response from this. A couple from Virginia stopped in Guilford especially to attend our September guest caller dance . . .

Margaret Ralston
Guilford, Conn.

Dear Editor:

. . . Congratulations to your fine magazine and your enterprise in producing these patter calls by all these good callers on one disc . . .

Roy Welch
Sydney, N.S.W., Australia

Dear Editor:

. . . The Sets in Order Style Series has in several instances given us a clear, concise idea of several of the new movements that we couldn't quite understand even tho' we had been exposed to the movement at dances.

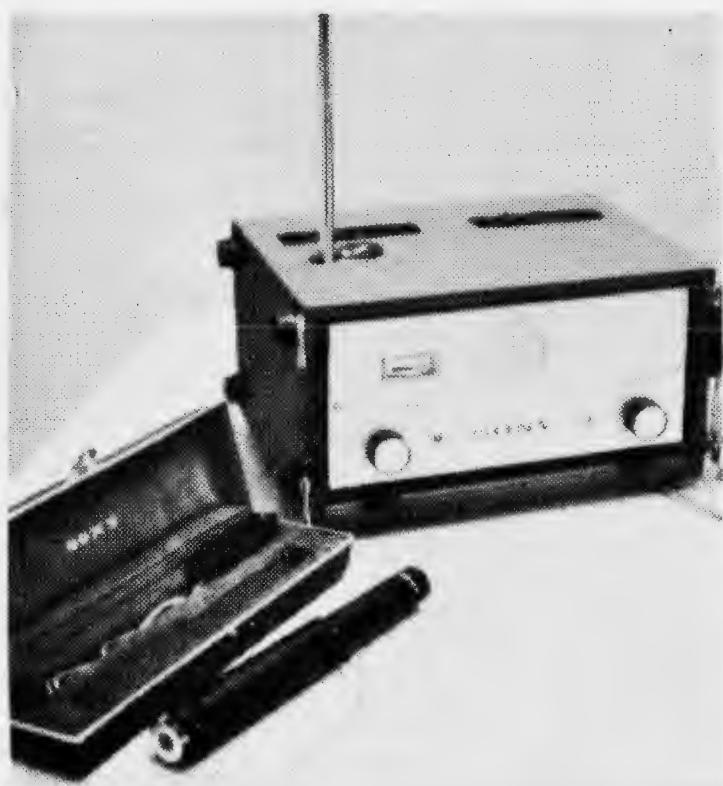
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Alexandria, La.

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Dear Editor:

I have long wished the name of the tune for the round dances would be included in the information at the top of the instructions, along with the record company number. The round dances we have most enjoyed are ones to music we especially liked and it would be nice to know the music. Can't dance them all, altho' we would like to do so.

M. M. Edgmond
Culbertson, Mont.

Dear Editor:

We would like to thank you for the publicity you have given our young club in your wonderful magazine. As a result of this publicity we have had couples visit and/or dance with us from Alabama, North Carolina, Ohio, Indiana, Illinois, Tennessee and Michigan. This helps the atmosphere of our club and gives us all a shot in the arm. Our Dudes & Dolls dance every Tuesday night, 8 P.M. at the Telephone Bldg. on Lynn Ave. We are always delighted to have visitors.

Bob and Mary Lou Witt
Corbin, Kentucky

Dear Editor:

... We enjoy reading Sets in Order very

much—and our Florida square dancers do, too. I recently had a letter from a 73-year-old lady telling me that she thought all class graduates should be given a copy of Sets in Order and be urged to subscribe...

Louise Boulineau
Bow and Swing Magazine
Kissimmee, Fla.

Dear Editor:

We have an accumulation of back issues of Sets in Order and, since moving to our mobile home, have no place to store them. I hate to give them up but in the interest of space, must do so. They date back to 1959. If you know of anyone who would like them, would you please have them get in touch with me?

Vi Gilpert
161 Hanover St.
Citrus Heights, Calif. 95610

Dear Editor:

Have had your calendars for many years now and find them so handy and practical in recording dance dates. Also, they serve as a diary when one looks back to see what dances were attended 'way back.

Harry Rutquist
Portland, Ore.

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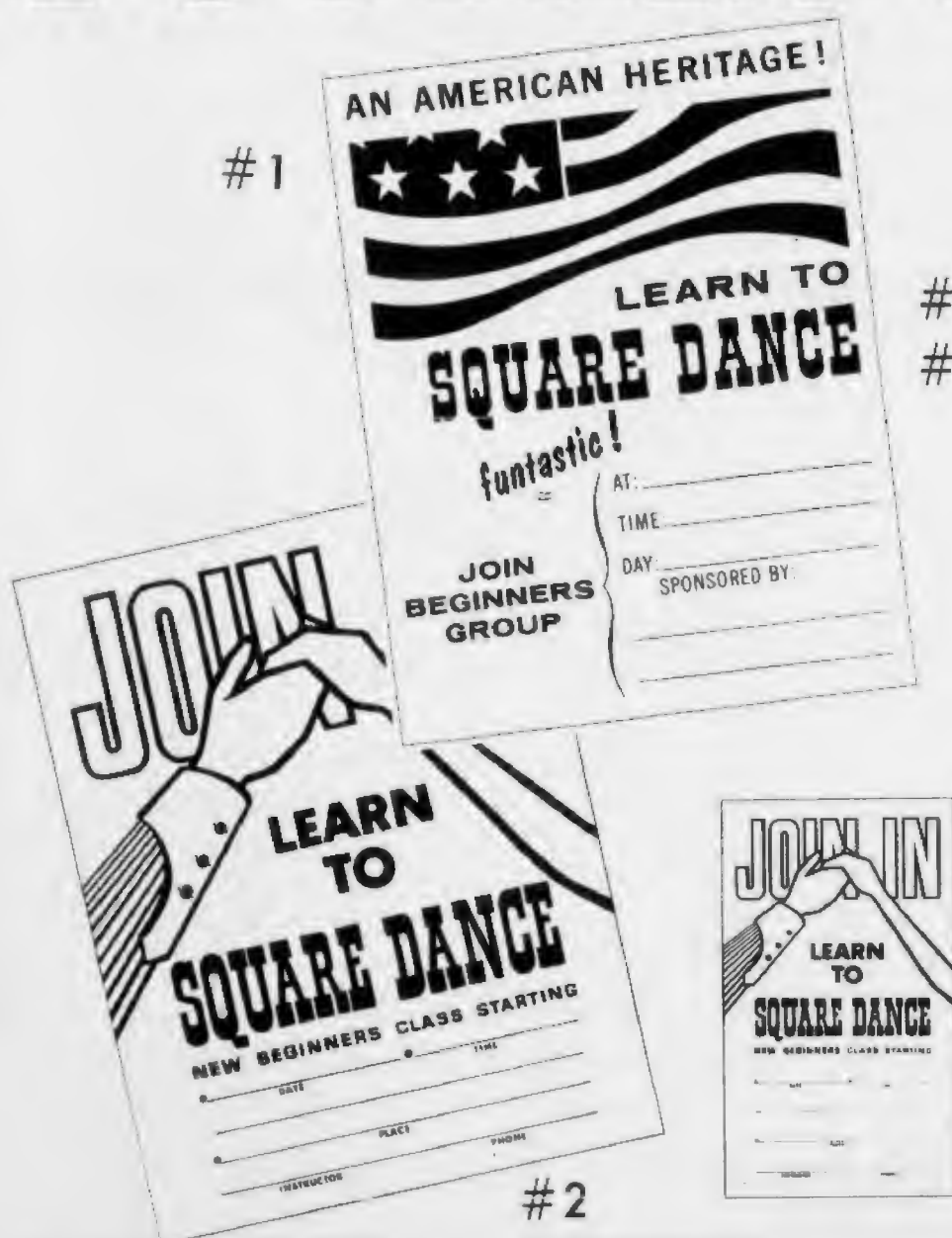
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SQUARE DANCE FASHIONS

WRITE FOR OUR CATALOG

Dear Editor:

... I think that a "big name" caller or any caller for that matter should dress the part. The dancers expect it and are disappointed when they pay extra money to dance to a nationally known caller and he shows up in a white shirt with usually no tie or collar points. People look for a little glamor as well as good calling and are themselves dressed up for special evenings...

No caller is so good that a little glamor can't be added by his wearing some important look-

ing western shirts, etc. So please try to stir up some interest on the part of the callers to dress the part and let us look forward to good looks as well as good calling.

Elna Doddington
Hallandale, Fla.

Dear Editor:

May I take this opportunity of thanking the editors of the "Square Dance Bible" and my Biographer Jim Graham for the very pleasant surprise at seeing my name in print as Caller of the Month in your October issue. For some

Meg Simkins

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reason my copy reaches me after everyone else in this area so that I received many messages of congratulation before learning (officially that is) that my friends were International.

I have been a subscriber to *Sets in Order* since 1957—have always found it extremely useful—entertaining—and needless to say it will receive my continued enthusiastic support...

Marg Hough
 Scarborough, Ont., Canada

Dear Editor:

... In looking over some of the past issues

of *Sets in Order*, I found some remarks criticizing the Workshop section for being too far from the mainstream of current dancing. It might be pointed out, particularly for beginner callers, that the calls printed in the Workshop are not intended as standard material for the major portion of an evening's calling. As I see it they are the more unusual figures to be inserted in a program to give it spice.

Often, though, George Elliott's material may be used for the body of the program, particularly when he spotlights a particular move-

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ment as he has been doing recently. This is not true, however, of the calls sent in by myself and the majority of the other contributors. We are trying to share our spice, not our main courses. The main-course calls are usually easy enough to be made up by each individual caller; it is the spice calls which need to be exchanged. I agree with those who say that dancing an evening of calls from the Workshop would be tiring; but then, I do not sit down to a meal of spice alone, either.

Bruce Elm, Provo, Utah

Dear Editor:

We have just returned from a quick trip to Canada and I had to write to tell you we were very impressed by the square dancers we met there. We visited with Pete Prentice in Vancouver and attended a dance with him.

I was amazed at how easily we fit into dancing and calling with the Canadians. It is a real tribute to Sets in Order that square dancing has standardized to such a degree thruout the land. . . To impart to as individualistic a bunch as square dance callers the desire for necessary

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RECENT SQUARES

- 12077 Henry The Eighth — Johnston
12076 Clementine — Johnston
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12074 Hi Jolly — Davis
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12072 This Old Riverboat — Davis

TOP

Newest Squares

- TOP 25114 "TRAVELIN' SHOES" Flip by Wally Schultz
TOP 25115 "HARVEST OF SUNSHINE" Flip by Don Zents

RECENT ROUNDS

- 26009 Hawaii/El Rico Tango
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Jack Murtha
Yuba City, Calif.

Dear Editor:

...We enjoy your magazine every month and rely on it to set the pace with new ideas as well as establish the guide lines as to what square dancing really should be.

Keep the good news flowing... Nothing boosts the morale of dancers like seeing their

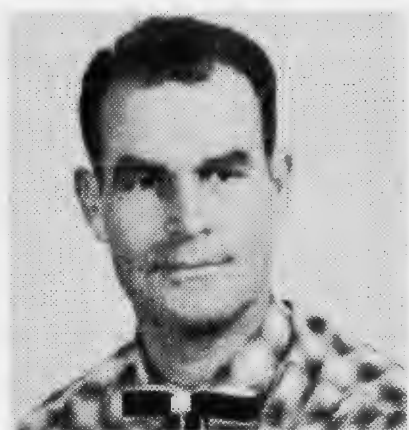
area mentioned in a prominent national magazine.

Jim Marcum
Lexington, Ky.

Dear Editor:

Last year at this time I wrote to inform you that hurricane Hilda had created havoc in a portion of Larose. I wrote this just before we began our annual physical education square dancing unit.

Again this year I can state that hurricane Betsy churned up Lafourche Parish from Grand



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HH 326

RECENT SINGING CALLS

- 323 "New Orleans," Dick Houlton
- 324 "I'm Not Foolin'," Dick Weaver
- 325 "That's My Girl," Ernie Kinney

RECENT ROUND DANCES

- 820 My Silent Love/La Ronde Waltz
- 821 Top Brass/Waltz You Saved For Me
- 822 Four Walls/Way Down Yonder

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Next year!? I do hope that my letter to you will be *only* to inform you that we are beginning a square dancing unit and that I will need so many basic booklets—!

Roland Chiasson, Larose, La.

Dear Editor:

... I think you're doing a good job of promotion and I see you have many contributors who feel as I do: 1. That round dancing is a part of square dancing and should remain as such. 2. That we have hurt square dancing by all of the host of new so-called basics. 3. That many of the record companies are realizing that we need a revival of the old classics with simple routines rather than those with the new "gimmick" routines ...

George Johnson, Glasgow, Mont.

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Dear Editor:

Received the hoedown records on your subscription deal and am very pleased with them. Would recommend this deal to anyone.

Frank Minnehan, Waterbury, Conn.

Dear Editor:

Thank you so much for giving us the opportunity to have one of our square dance programs published. I have in the past years enjoyed reading the published programs from other sections of the country and Canada and I have always regarded this as one of the many

valuable services Sets in Order has provided for callers and dancers alike.

Bill Almeda
Cherry Hill, N.J.

Dear Editor:

... We enjoy your magazine and hope to be able to use it for a long time.

Our classes are bigger this year and all our dances are well-attended, with lots of great people and much enthusiasm being shown.

Fred and Leona Douglas
Aurora, Ill.



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The CALLER OF THE MONTH



Ken Golden — Little Rock, Ark.

KEN GOLDEN might be termed a "caller to all tastes" as he is equally at home calling a rapid-fire, challenging square dance or — and really more to his own liking — calling a sweet, smooth and easy one.

He got his first sampling of square dancing in Texas City, Texas, and when, shortly thereafter he moved to Little Rock, one of the first things he did was to find a square dance home. It wasn't long before he answered the urge to call square dances and immediately started collecting records and studying all available material. He humbly gives much credit to the late Richard Dick and the late Glynn Byrns for the advice and encouragement they gave him. He feels that one of the most helpful things he did was to attend one of Ed Gilmore's classes for beginning callers.

Altho' Ken is busy by day with a business machine company, he still makes time to call regularly for two clubs; teach 5 or 6 classes a year; work on the staff at the spring and fall sessions at Mt. Magazine Institute; be on the staff of the College of Squares and Rounds in Oklahoma; call at special dances over a wide area of states; act as an officer of Kalox Recording Co., of which he is part owner; and record for this label, of course. He has been president of the Arkansas State Square Dance Assn. and



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is presently serving as president of the Arkansas Callers Assn.

Ken and his wife, Jean, have four children, but still Jean apportions her time so that she is able to accompany Ken to most of his clubs and classes, as well as to out of town engagements. "Blondie" is part of the team," says Ken.

"The wonderful people we meet in square dancing keep it interesting," he goes on. "I find great enjoyment in teaching beginner dancers and in their finding the pleasures of association with other square dancers."

(Date Book, continued)

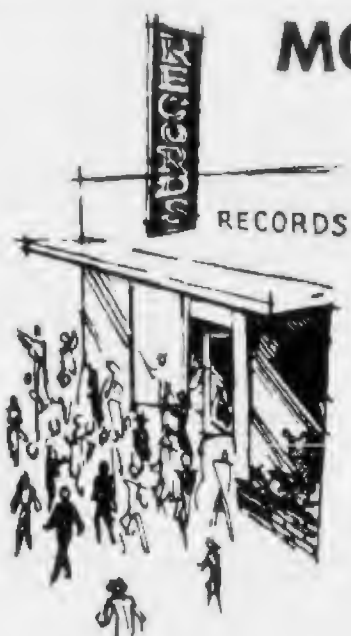
Feb. 13—A-Square-D Sweetheart Ball
Palladium, Hollywood, Calif.

Feb. 18-20—9th Ann. Kross Roads Squar-Rama
Memorial Audit., Fresno, Calif.

Feb. 25-26—Square Dance Festival
Ector Co. Coliseum, Odessa, Texas

THIS WE LIKE

The Vice-President's column in the News Bulletin of the Cow Counties Hoedown Assn. in California bears the following heading, "Of Vice and Pen." Ray Miller writes it.



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You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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LaVerne and Doris Reilly — Buffalo, N.Y.

THE REILLYS of Buffalo started into square dancing in 1954 via the high speed method and stayed in spite of it. There was no beginner group at the time so Doris and LaVerne shot right into an intermediate class. It was "keep up or drop out" and they, praise be, decided to stay with it, attending every square dance they could find so they could get in more practice — and more fun.

In the fall of 1957 they started teaching a few rounds to their local square dance clubs and thus began their round dance teaching career. All along they have continued to promote their conviction that square and round dancing complement one another.

Lou and Decko Deck encouraged the Reillys to start a basic class in 1960 and, since Doris and LaVerne operate on the theory that "if you can walk, you can dance," they made a good start. They stress smoothness in dancing and do not advocate high styling except for demonstration type dances.

They have taught at the conventions in Toronto and at several weekend festivals; they attend as many institutes and festivals as their work schedule will allow. Besides two large classes, they have the DoriLee Rounds, a round

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dance club. They also teach the square dancers' round of the month twice a month at a local square dance club.

The Reillys' own enthusiasm for round dancing shows thru in their teaching technique and makes their round dance events the most enjoyable for everyone concerned.—"Chub" Dean

GENE HOLT

Gene Holt, a very active square dancer in West Los Angeles, Calif., passed away in early November. At the time he was serving as rep-

resentative for the Third District of A-Square-D. He and his wife Ruby had been dedicated square dancers, finding much joy in giving of themselves.

LEO DECAEN

Leo DeCaen of Los Angeles, Calif., who, with his wife Lynn had been a devoted square dancer for many years, passed away very suddenly on November 11. One of Leo's greatest interests was round dancing and he could be found enjoying this phase with much enthusiasm whenever possible.



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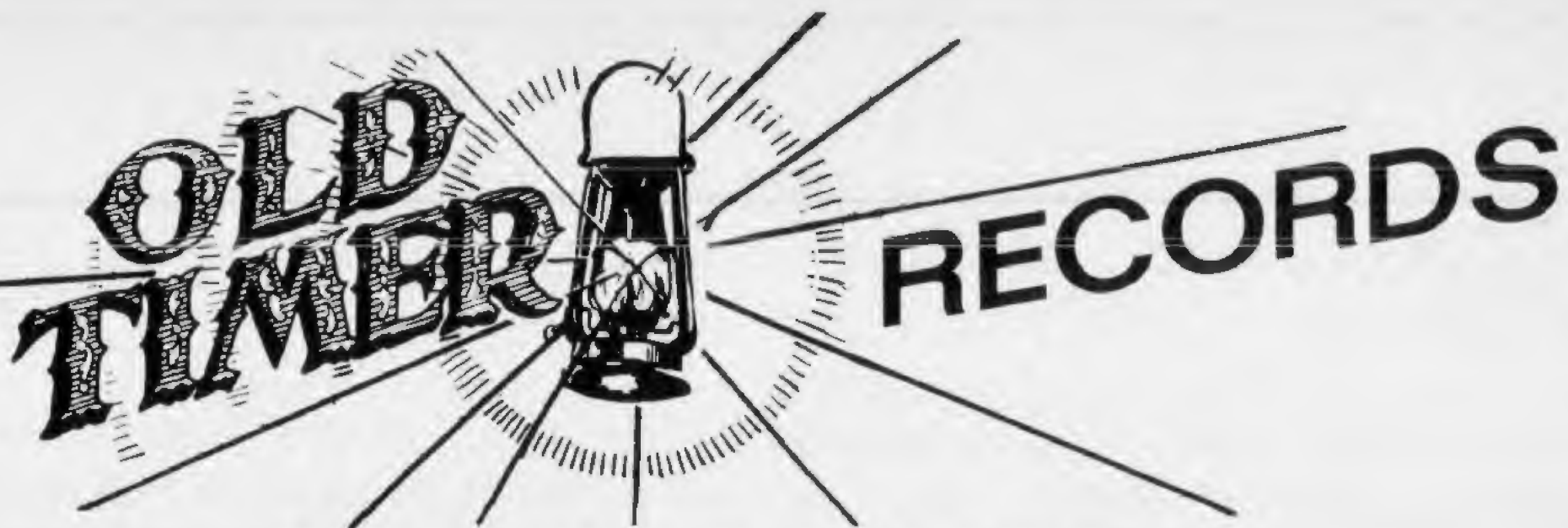
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Melody of Love (w)/Naughty Waltz (w).....	7004
Glow Worm (t)/Ten Pretty Girls (sh).....	8004
Heel and Toe Polka (p)/Brown Eyed Mary (t).....	8005
Chicago Glide (sh)/Virginia Reel (m).....	8006
Manitou, The (w)/El Rancho Grande (t).....	8007
Rye Waltz (w)/Home Sweet Home (w).....	8009
Mormon Schottische (sh)/Under the Double Eagle (t)....	8026
Mocking Bird Hill (t)/Stumbling (t).....	8044
Shenandoah Waltz (w)/On Top of Old Smokey (t).....	8048
Arizona Waltz (w)/Waltz of the Bells (w).....	8049
Merry Widow Waltz (w)/Skater's Waltz (w).....	8050
Blue Pacific Waltz (w)/Lili Marlene (t-m).....	8070
Side By Side (t)/Me and My Shadow (t).....	8075
Delk's Schottische (sh)/Delk's Berlin Polka (p).....	8076
Put Your Little Foot (t)/Little Brown Jug (t).....	8077
Goodnight Waltz (w)/Stay a Little Longer (t).....	8078
Scatterbrain (t)/Rustic Dance (sh).....	8082
Justrite Schottische (sh)/Forty Years Ago (t).....	8091
La Golondrina (w)/Sleep (w).....	8092
Country Gentleman (t)/Changing Partners (t).....	8093
Waltz Together (w)/Eva Three-Step (w).....	8096
Chiapenecas (t)/La Raspa (t).....	8100
I Miss My Swiss (t)/Kiss Waltz (w).....	8101
Joyride (t)/Walkabout (t).....	8107
Dreamland Tonight (w)/Skin-Em Rinky Dee (t).....	8120
Walking and Whistling (t)/Billy Bayou (t).....	8150
Nola (t)/Shine On Harvest Moon (t).....	8151
Shuffling Sands (t)/Midweek Fantasy (w).....	8170
Boston Two-Step (t)/Black Hawk Waltz (w).....	8186
Alley Cat (t)/All Over the World (w).....	8196
Lonesome Life (t)/San Francisco to Cape Cod (w).....	8197



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MINNIE NORTON

The many dancing friends of Minnie Norton, Palo Alto, Calif., will be sad to learn of her passing in late October. Possessed of a bright and cheery personality, Minnie made friends wherever she went and found in square dancing a real opportunity for "friendship set to music."

GEMS FROM AREA PUBLICATIONS

Mary Ann Dunkin in Honshu Hoedowners

Shimbun News - Kanto Mura, Japan

...The most important part of being a leader is good judgment. When making a decision or taking action one should ask himself this question: IS WHAT I AM ABOUT TO DO IN THE BEST INTEREST OF ALL AND FOR SQUARE DANCING AS A WHOLE?

Although our leaders come and go every six months, it is possible to develop continued leadership by definite agreed-upon objectives. As a leader you have a responsibility to all of the club. Communication between the leaders and the rest of the club is very important. Many mistakes can be avoided by knowing what has been tried and what has failed in the past.

It is important to keep records of what you are doing so future leaders can learn from your experience. The most successful club results when many people are involved. Give them responsibility and then see that they carry it out. Much friction can be avoided if a person has a clear definition of what he is expected to do. When many people are involved in the many activities that a well rounded club has, it becomes "their" club. Problems will come up and times will change so you must be well informed about every aspect of Square Dancing.

GEMS FROM AREA PUBLICATIONS

From South Pacific Square Dance Review

Recipe for Square Dancing

Ingredients:

- 1 Large bunch of happy dancers (mixed sizes)
- 1 Hall (slightly too small for above dancers)
- 1 Large Box mixed records
- 1 Caller (Enthusiastic)

Preparation: Mix vigorously for several hours.

This recipe, tried and tested for many years, will produce good square dancing only if all ingredients are available and are used in the correct quantities ...

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Square Dance Callers Assn. of So. Calif.
P. O. Box 1024, South Gate, California

(Record Reviews, continued from page 8)

grand right and left — do sa do — corner swing — promenade.

Comment: A popular Western tune and music is well played (many callers will use this record as a hoedown). Dance is well timed, contemporary, and words have good meter.

Rating: ☆☆☆

WHILE I'M GONE — Swinging Square 2330

Key: B flat Tempo: 128 Range: High HC
Caller: George Peterson Low LC

Music: Western 2/4 — Clarinet, Guitar, Piano, Violin, Drums, Bass

Synopsis: Ladies chain — chain back — allemande — promenade — heads wheel — right and left thru — Dixie chain — girls turn back — swing thru — with sides star right — heads star left — same sides do sa do — ocean wave — swing thru — men turn left — corner swing — promenade — swing.

Comment: A very good tune, acceptable music and a conventional dance pattern. Meter needs some adjustment but it is easy to call as is.

Rating: ☆☆☆

SQUARE DANCE HONEYMOON — Rockin' A 1329

Key: E flat Tempo: 128 Range: High HC
Caller: Bill Wilson Low LB

Music: Western 2/4 — Trumpet, Guitar, Piano, Drums, Bass

Synopsis: (Break) Allemande — do sa do — ladies promenade — do sa do — allemande — promenade — heads wheel — right and left thru — cross trail — allemande — promenade — swing. (Figure) Heads up and back — roll away — box the gnat — right and left thru — square thru three quarters — separate round one — star thru — right and left thru — cross trail — corner

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swing — promenade — swing.

Comment: Dance patterns are conventional and very well timed. Called side is slightly different than printed routine. Tune lacks excitement. Rating: ☆+

SUMMER SOUNDS — Bogan 1189

Key: G **Tempo:** 128 **Range:** High HC
Caller: Cal Lambert **Low LB**

Music: Western 4/4 — Guitars, Violin, Pianos, Drums, Bass

Synopsis: Complete call printed in workshop.

Comment: An excellent change of pace dance in

4/4 time. Dance patterns are close timed but smooth. The tune is a good one for this type of dance. Rating: ☆☆☆+

I THANK MY LUCKY STARS — Blue Star 1773

Key: F **Tempo:** 128 **Range:** High HC
Caller: Andy Andrus **Low LB**

Music: Western 2/4 — Vibes, Saxophone, Guitar, Drums, Bass, Piano

Synopsis: Complete call printed in workshop.

Comment: An excellent tune with the music that is standard for this label combined with well timed, conventional dance patterns makes this a good dance. Rating: ☆☆☆+

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Music: (Al Russ) — Piano, Trumpet, Saxophones, Drums, Bass

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Comment: Excellent recording of the tune "Jealousy." The tango routine is easier than many and instructions are well written and explanatory.

HEAVENLY NIGHT — Flip side to the above

Music: (Al Russ) — Piano, Trumpet, Saxophones, Drums, Guitar, Bass

Choreographers: Willie and Vonnie Stotler

Comment: A new recording and a re-release of a routine very popular in many areas a few years back. A good dance, easy, and with several sections repeated.

HAWAII — Top 26009

Music: (Al Russ) — Guitar, Saxophones, Trumpet, Drums, Bass

Choreographer: Caryll Hayden

Comment: Music features the guitar backed by the band. Routine is not difficult but there are no sections repeated in the 32 measure routine.

EL RICO TANGO — Flip side to the above

Music: (Al Russ) — Strings, Piano, Drums, Bass, Trombone

Choreographers: Eddie Palmquist and Sally Cochran

Comment: Danceable music and another tango among several this month. The routine is 32 measures without any repeat of sections. Dancers with tango experience will enjoy it.

DREAM TANGO — Grenn 14079

Music: (Al Russ) — Trumpet, Saxophones, Flute, Piano, Drums, Bass

Choreographers: Elva and Walt Blythe

Comment: Excellent music and good recording quality. For those that are familiar with the tango this will not be difficult.

ZAMBESI — Flip side to the above

Music: (Al Russ) — Saxophones, Trumpet, Piano, Drums, Bass.

Choreographers: Anita and LeRoy Stark


Comment: Excellent samba music. A 48 measure routine that will not be difficult for those



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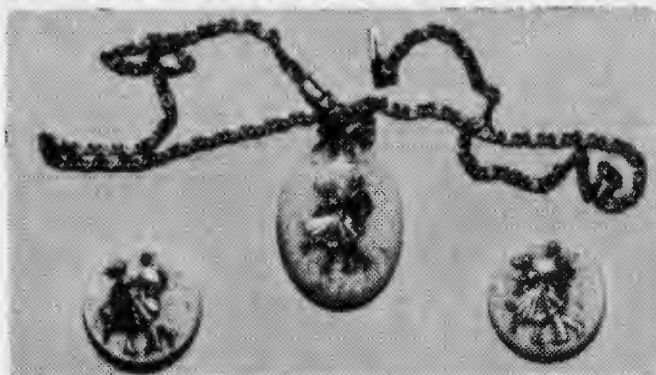
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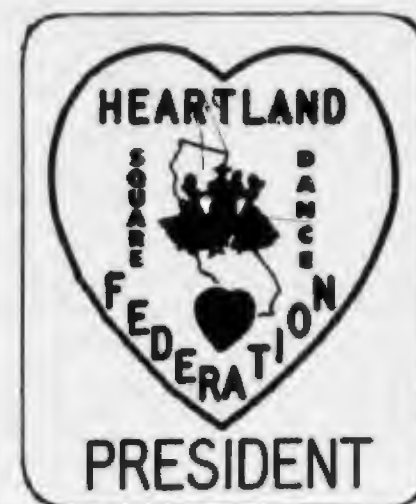
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familiar with the samba. A long routine with some repeats.

FOUR WALLS — Hi Hat 822

Music: (Joe Leahy) — Trumpets, Saxophones, Clarinet, Piano, Organ, Guitar, Bass, Drums

Choreographers: Merl and Delia Olds

Comment: A very easy, smooth flowing waltz routine to good music. The first eight measures are repeated. Routine goes thru twice.

WAY DOWN YONDER — Flip side to the above

Music: (Art Barduhn) — Trumpets, Piano, Clarinets, Guitar, Drums, Bass

Choreographers: Rusty and Mary Hale

Comment: An easy two-step routine with good

rhythm. The newer dancers will enjoy this. Twelve measures are repeats.

'TIL WE MEET AGAIN — Windsor 4711

Music: (George Poole) — Strings, Saxophones, Organ, Piano, Steel Guitar, Drums, Bass

Choreographers: Pete and Carmel Murbach

Comment: Good music and an easy waltz routine. Half of the measures are repeats.

QUICK MEDLEY — Flip side to the above

Music: (Bonnie Lee) — Piano, Trumpets, Saxophones, Piano, Drums, Bass

Choreographers: Chick and Ileen Stone

Comment: Good music using a medley of three tunes. A "quick-step" routine that goes thru



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ASSOCIATION BROCHURE

Western Square Dance Assn., with headquarters in the San Gabriel Valley area of Southern California, has recently issued a comprehensive brochure which gives the reason for and delves into the operation of its organization. With intent and policy clearly stated, this brochure, put into the hands of members of association clubs, underlines its function.

CALIFORNIA STATE CONVENTION

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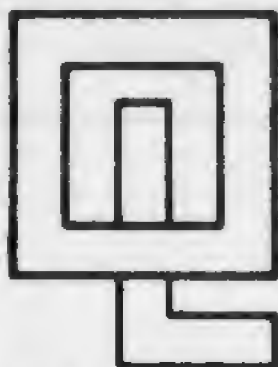
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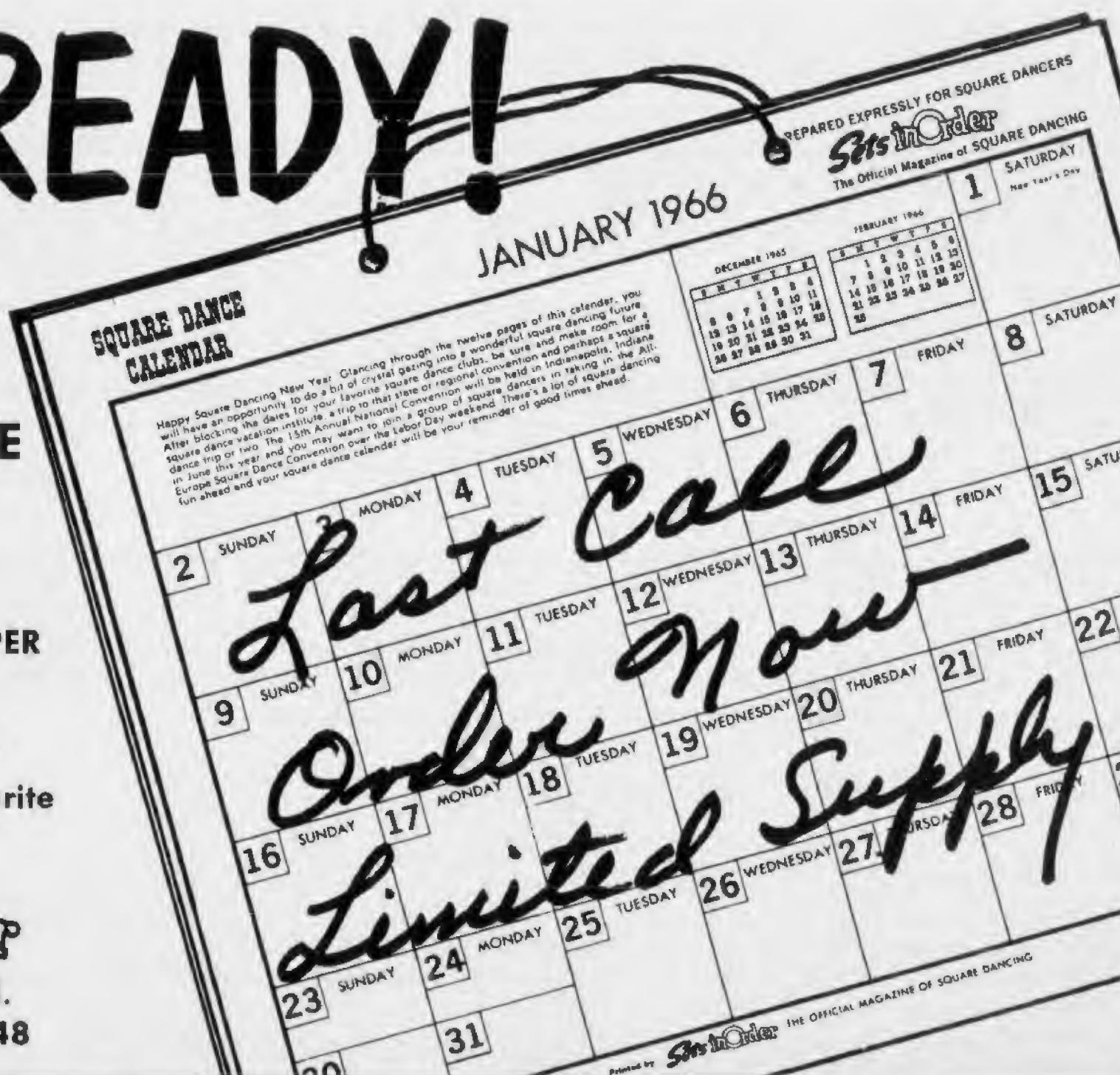
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EXPERIMENTAL LAB



1



2



3



4



5

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

IN THINKING BACK over the past five years there are few starting positions for the various invented movements that can surpass the double pass through in popularity. Just think of the great variety of movements that work either from a starting double pass through position or a completed double pass through position. The experimental example this month utilizes the former and from the starting double pass thru position dancers end in an eight chain thru line up. Let's take a look at the description of this month's example.

ROTATE

By Chuck McDonald, San Francisco, California

From a starting double pass thru position with all the ladies on the men's right side (or all the ladies on the men's left side) those in the center do a star twirl (a star thru followed by a frontier whirl) while the outside couples divide (separate) and star thru.

You certainly are justified if you feel that the title is perhaps unwisely chosen. The fact that it may be confused with the old call "Rotate" may be one of the drawbacks of this particular movement. The term for so many years has been associated with the caller's designation for all dancers to move one quarter around the square following the first half of a tip. At any rate, this movement itself is worth looking at so let's start our dancers in beginning double pass thru position (1). This is another movement where two couples do one pattern while the others simultaneously do another. Those in the center start to do a star thru (2) while those on the outside separate from their partner and walk toward their opposite at one of the side positions. As those in the center complete their star thru those on the outside make contact to begin a star thru (3).

Keeping the person they now have as a partner those in the center start a frontier whirl while those on the outside continue with their star thru (4) so that at the completion of this movement the dancers have now lined up at right angles to their original starting position (5) and are now in an eight chain thru position. For examples on this one see Page 43 in this month's workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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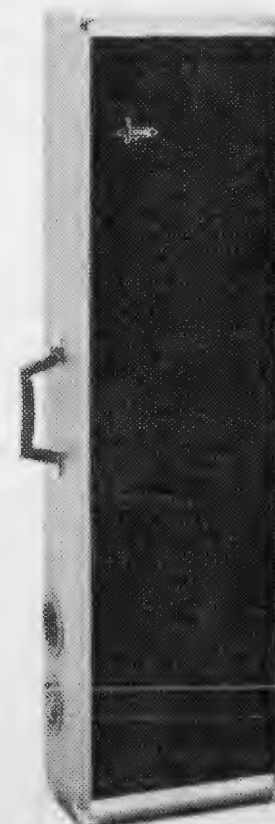
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